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View of lighthouse scene between "takes" on 'Inner Sanctum" set

Above: Assistant Cameraman Sam Alexander (left) and Operating Cameraman Morris Hertzband chat while threading camera with Du Pont 'Superior" 2.

Left: Director of Photography Zoli Vidor watching the rehearsal

"'Superior' 2 gives us depth, and gradation that captures the mood"

...states ZOLI VIDOR, Director of Photography for "INNER SANCTUM"—Galahad Productions

"Inner Sanctum," long a radio favorite, is now making its debut on television. The producer, Hi Brown, has made 39 half-hour films—each of which was shot in three 8-hour days! Commenting on the work, Director of Photography Vidor said:

"Meeting tight schedules and getting 'feature' quality proved a real challenge. In choosing a film, speed and good gradation were the prime considerations.

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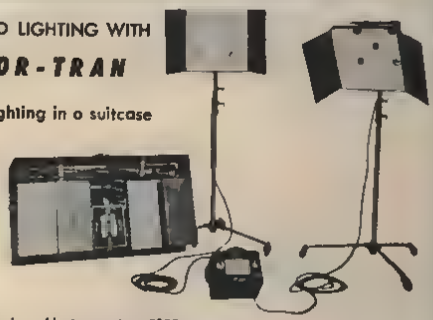

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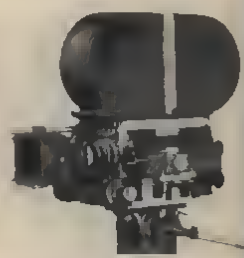

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PUBLICATION OF THE AMERICAN SOCIETY OF CINEMATOGRAPHERS

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ON THE COVER

HIGH SHOOTING—Frank Planer, ASC, and his Technicolor camera crew swing high over the dock at Pearl Harbor, Hawaii, to film an exciting scene in the Kramer Company's "The Caine Mutiny" for Columbia Pictures.—*Photo by Bell*

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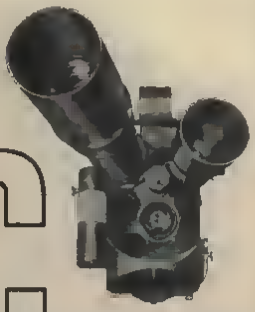

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WHAT'S NEW

in equipment, accessories and service

Shoulder Brace—Kadisch Camera & Sound Engineering Co, 500 W. 52nd St., New York City, offers a sturdy shoulder brace for use with the Arriflex 16mm and 35mm cameras. Brace

eliminates use of tripod when shooting in crowds, and permits smooth panning and tilting of camera. Made of lightweight aluminum, the brace weighs only 8 ozs. It also may be used with other types of hand-held cameras such as Eyemo, Filmo, Cine Special, and Bolex.

Details and prices may be had by writing the manufacturer and mentioning *American Cinematographer.*

Tripod Triangle—The Camera Mart, Inc., 1845 Broadway, New York City, offers a tripod triangle of new and exclusive design. An important feature is the provision for locking tripod legs in place to prevent them jumping out of triangle sockets, should the camera be accidentally bumped while in use. Rigidity of the triangle also permits the unit with camera mounted upon it to be easily moved from place to place while in use. Other features include heavy steel hinge at center which insures rigidity; calibrations on the triangle channels which aid in setting legs equidistant from each other, and the collapsible feature which enables the triangle to be folded compactly for easy carrying or storage. List price is $29.50

New Cine Cameras—Wollensak Optical Company, Rochester, N.Y., announces a new line of 16mm and 8mm home movie cameras and projectors. Included are an 8mm magazine cine camera, and 8mm turret model camera, an 8mm spool type camera, an 8mm spool type turret model camera, a 16mm magazine turret model camera, and 8mm projector and a 16mm projector. Both cameras and projectors soon will be available for demonstration in camera stores throughout the country, according to the manufacturer.

Camerette Distributor—Frank Zucker president of Camera Equipment Co., 1600 Bdwy., New York City, announces his company will distribute and service the Eclair Camerette on the east coast.

Lens Attachments—Elgeet Optical Company, 838 Smith Street, Rochester, N. Y., announces production of the Elgeet "Cinematar" wide-angle and telephoto attachments for Bell & Howell 220 and 252, and Kodak Brownie f/1.9 and f/2.7 8mm movie cameras.

Both attachments have full coverage at high aperature, and a 4-element lens system. They are hard-coated and fully color corrected for both color and black-and-white film.

The wide-angle attachment, which doubles the field of view, lists for $18.90; the telephoto attachment, which provides 2½ times magnification, lists for $19.90.

Tape Prices Reduced—Orradio Industries, Inc., Opelika, Alabama, announce the following reduced prices on ¼-inch magnetic recording tape: Professional #211, 1200 ft., $3.30, Brown Band for home recorders, 1200 ft. $2.50

Three New Projectors—Eastman Kodak Company, Rochester 4, New York, announces three new models of the Kodascope Pageant sound projector. Model AV-071 features the new Plus Forty shutter which provides an increase of 43 per cent screen illumination ovr the former model. It is designed especially for use in hard-to-darken classrooms, halls or auditoriums, or wherever exceptionally long screen throws, extra brilliance, and unusually large projected pictures are required. Its new shutter operates at sound speed only. List price is $400.00.

Model AV-151 features a 15-watt hi-fidelity amplifier giving true, undistorted output, with the aid of the extra capacity 12" Kodak deluxe speaker. This machine is said to provide the closest sound control obtainable with a 16mm portable projector. The machine

(Continued on Page 220)

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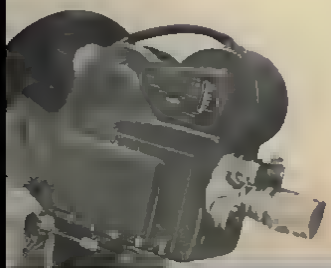

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WHAT'S NEW

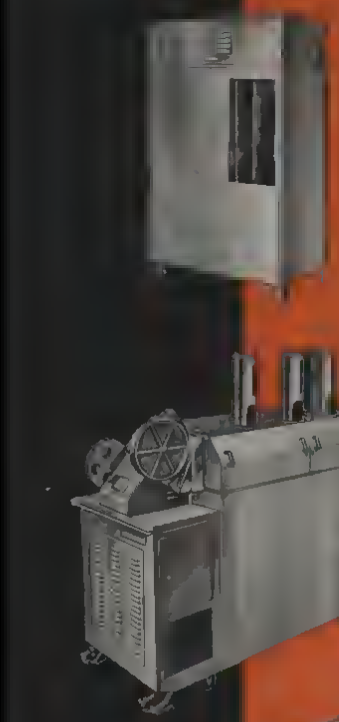
(Continued from Page 218)

has sufficient sound capacity to assure successful shows before audiences of several hundreds. List price is $530.

The third new model AV-151E, features both the new Plus-forty shutter with its tremendous increase in screen illumination and the new 15-watt amplifier with separate 12" speaker. It is designed for the projection of sound films only and for use under the most demanding projection conditions. It is supplied in two matching cases and lists for $530.00.

GroverLite—Natural Lighting Corporation, 612 W. Elk Ave., Glendale 4, Calif., announces a new addition to its line of Colortran lighting equipment. Tradenamed the GroverLite Superior, the unit offers many possibilities in motion picture production since it produces, for a current cost of 16 amperes, enough illumination to expose commercial Kodachrome at sound speed at 1/20 of a second, at a distance of 20 ft. with a meter reading of F1.6. The unit weighs less than 8 pounds and is constructed of spun aluminum supported on cast steel brackets. It provides for use of 6 reflector type lamps which are controlled, on or off, by snap switch at rear of lamp house. Further information and price may be had by writing the manufacturer and mentioning *American Cinematographer*.

Diol Control 8mm Projector—Ampro Corporation, 2835 North Western Avenue, Chicago, Illinois, announces the first dial-control 8mm home movie projector. Trade-named "The Futurist 8," this new light-weight projector features dial-control similar to the channel selector switch on most television sets. Two dials, one on either side of the projector, control all six of the basic steps in motion picture projection. Dial-control provides for forward, reverse, still, and rewind. It provides for variation in film speed for either forward or reverse. It also permits slow motion projection at any desired speed, forward or backward. Maximum illumination is provided by the projector's 750-watt lamp. Continuous projection for 30 full minutes is provided by a 400 ft. reel capacity. Weight of projector is 17 pounds and it comes in a functional, folded Royalite carrying case with a built-in comfort-grip handle for easy portability. Price is $149.50.



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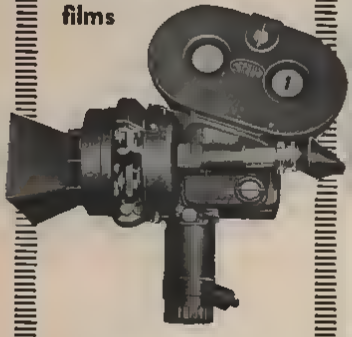

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Arthur Miller Elected President of A. S. C.

Photo by Vromen

ARTHUR C. MILLER

ARTHUR C. MILLER, three time Academy Award winner, last month was elected President of the American Society of Cinematographers. He succeeds Arthur Edeson who was elected to the office last July to serve the balance of the unexpired term of President Charles G. Clarke.

Five new members of the Board of Governors were also elected for three-year terms. They are: George Folsey, Joseph Biroc, Philip Tannura, Walter Strenge, and Sol Halprin.

Alternate board members elected are: John Seitz, Paul Eagler, Robert Pittack, James Van Trees, Farciot Edouart, Paul Vogel, Arthur Arling, Ernest Laszlo, Dan Clark, and Lucien Ballard. Alternate board members will function when various regular board members are absent from the city and unable to attend Society board meetings.

Other officers, in addition to President Miller, selected within the Board of Governors' panel to serve for the coming year are: Sol Halprin, head of the camera department at 20th Century-Fox, First Vice-President, Joseph Ruttenberg, director of photography at MGM, 2nd Vice President, Alfred Gilks, director of photography for Hall Productions, 3rd Vice-President, Walter Strenge, director of photography for Roland Reed Productions, Treasurer, and Philip Tannura, director of photography for McCadden Corp., Secretary. Robert deGrasse, director of photography for Marterto Productions, Inc., was re-elected Sergeant-at-arms.

The following incumbent Board members will continue to serve during 1954: John Arnold, Arthur Edeson, Lee Garmes, Victor Milner, and Leon Shamroy.

Although presently retired from actively directing photography in the major studios, President Miller is recognized as one of the industry's ablest cinematographers. Having spent forty five years as a motion picture cameraman, many of these as one of 20th Century-Fox's top directors of photography, Miller's activities in recent years have been devoted to the personal interests of his fellow directors of photography in the Hollywood studios. In view of his wide experience and extensive acquaintance among both cameramen and studio executives, Miller is well-equipped both in experience and progressive thinking to head the ASC, one of the most important organizations in the motion picture industry.

During his successful career as a director of photography, Miller won prestige and acclaim as a result of his brilliant photography of motion pictures, from the famous "Perils of Pauline" to his most recent pictures. During his years as director of photography at 20th Century-Fox studios, he was honored with seven Academy Award nominations, and received three Academy Awards for achievement in black and white photography. The Academy "Oscars" for outstanding cinematography of "How Green Was My Valley," "The Song of Bernadette," and "Anna and the King of Siam" stand proudly on the mantlepiece in Miller's den.

Beginning with "The Rains Came," produced in 1939, and up until his retirement from the studio in 1950, Arthur Miller photographed the majority of 20th Century Fox's "blue chip" productions, including "Johnny Apollo," "Tobacco Road," "The Ox Bow Incident," "The Keys of the Kingdom," "Dragonwyck," "The Razor's Edge," "Gentlemen's Agreement," and "A Letter to Three Wives."

Arthur Miller became a member of the ASC in 1927 and during the past 15 years has served almost continuously in some capacity on the Society's board of directors. Early in 1953 he was made an Honorary Member of the Delta Kappa Alpha, national honorary cinema fraternity at the University of Southern California.

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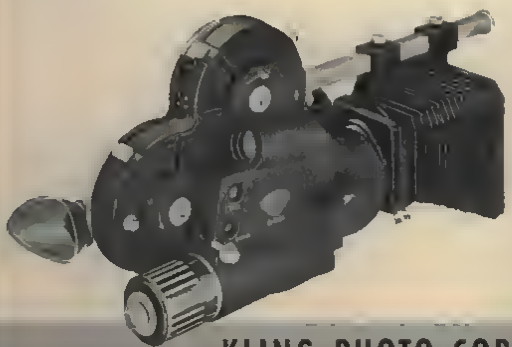

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CLOSEUPS

Notes and editorial comment

Color television's impending debut has TV film producers in a dither because as yet no positive and dependable information has developed as to what color films and what color photography procedures render the best results for color TV.

As it was in the beginning with black-and-white films for TV, it is certain that specific lighting and density factors will be established for the TV film producer's guidance as well as for the edification of his cameramen.

This subject is slated to receive special attention at the forthcoming NARTB Broadcast Engineering Conference in Chicago May 23 to 27. Among authorities who will speak on the subject are Ralph Evans and Roland E. O'Connor of Eastman Kodak Company.

The SMPTE and other technical groups are also working on the problem. At the SMPTE's convention in Washington May 3 to 7, E. T. Percy and T. G. Veal of the Research Laboratories of Eastman Kodak Company, are scheduled to present a paper on "Subject Lighting Contrast of Color Motion Pictures for Television."

A study has been made at Eastman Kodak of set lighting in making motion pictures in color for TV. It was found that optimum TV picture quality was obtained when the subject lighting contrast was reduced to correspond more nearly with the range of brightness which can be reproduced over a color TV system.

More detailed information on this subject will be published in *American Cinematographer* in a future issue.

★

The new Tri-X film, recently developed by Eastman Kodak Company, is creating considerable interest among studio cinematographers, many of whom personally have made tests with the stock.

The original tests made by Eastman technicians in New York so impressed Hollywood TV film cameramen that further tests were begun at once to determine how to adapt this new fast negative most advantageously to TV film production. Among those making the tests were Walter Strenge, ASC, who directs the photography of the "My Little Margie" series of TV films; William Mellor, ASC, who films "Ozzie and Harriett" for TV, and Guy Roe, ASC, and Phil Tannura, ASC. Some of this test footage was screened for members of the American Society of Cinematographers at a special technical meeting early this month.

Chief attributes of film are its extreme speed, low contrast, and moderate grain. The initial test films revealed it as ideal for newsreel and documentary photography at night, using the normal illumination of the location such as in stores, hotel lobbies, street exteriors, etc.

★

The editorial writer on the *Los Angeles Examiner* is to be commended for taking to task a European technical writer who recently belittled the fame of America's photographers. In a recent editorial the Examiner's writer had this to say:

"Heinrich Stockler, German technical writer on photography, says 'it is just plain astounding' that the United States has 'so few really famous photographers.'

"We're just plain astounded that Mr. Stockler is so badly informed.

"Quite a list could be ticked off of American photographers who may not be 'really famous' in the sense of being intensively publicized, but whose work equals and surpasses that of any European—if that is all that counts.

"Just as a start, there was Matthew B. Brady, whose Civil War pictorial history is still an amazing masterpiece, as art, as technique and as a definitive record of an epic age.

"The trouble is that American photographers have kept their light under a bushel of diffidence. Europeans, on the other hand, have mightily ballyhooed their freakish second-raters.

"Not only in photography, but in painting and literature, they have persuaded Americans to ignore their genuine great talents and beat the drums of imported eccentrics.

"We have left unsung the masters of scientific photography, the triumphs of cinematography, the high quality of the cameraman's daily output, the truly artistic attitude of concentrating on the work and not on what passes for 'fame.'

"Any hasty criticism that overlooks the gold of achievement for the glitter of publicity is in its way also plain astounding."

—*A.E.G.*

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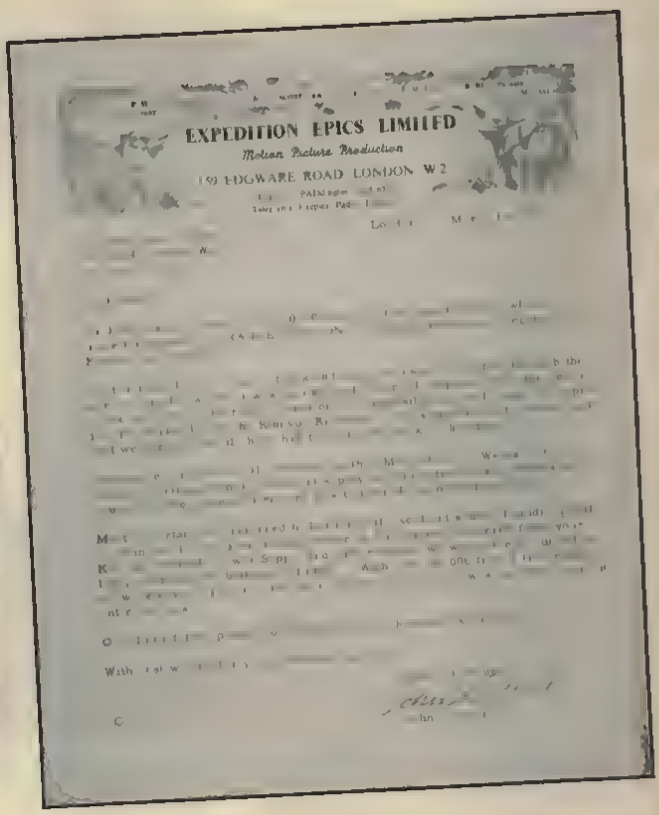
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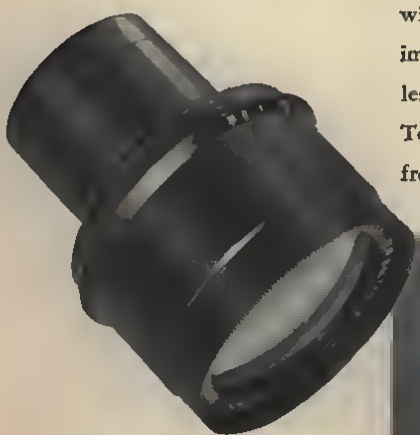

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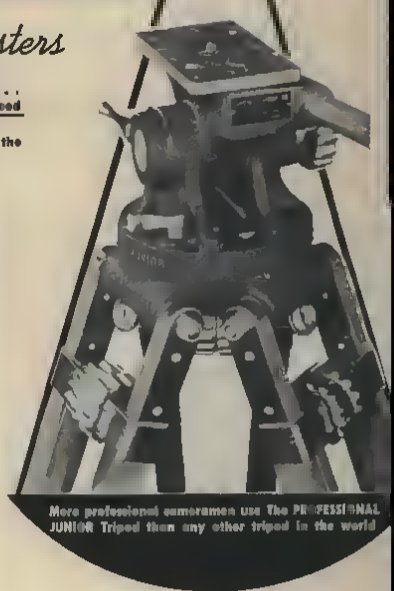

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Hollywood
Bulletin Board

ASC APRIL MEETING was occasion for installation of newly-elected officers for 1954. Turning over gavel to new president, Arthur Miller (left) is retiring president Arthur Edeson. Installation took place at the Society's clubhouse in Hollywood.

GATHERED around president Miller (seated) are newly-elected officers of ASC (left to right) Walter Strenge, treasurer, Alfred Gilks, 3rd V-p., Sol Halprin, 1st V-p., Robert deGrasse, Sgt. at arms, Philip Tannura, secretary, Joseph Ruttenberg, 2nd V-p.

Lucien Ballard, ASC, on May 6th, joins the ranks of other studio cinematographers who have gone into television, when he begins shooting the new George Brent TV film series at Roach Studios for Royal Oaks Productions.

•

Gil Warrenton, ASC, returned from Mexico last month where he completed shooting "White Orchid" in Eastman Color and wide-screen for Cosmos Productions. Entire picture was photographed, dubbed and edited in Mexico —the interiors being filmed at Churubusco Studios in Mexico City.

•

Charles Rosher, ASC, returned to Hollywood from his hideaway in Jamaica, and will direct the photography of MGM's "Jupiter's Darling." A great deal of the photography will be under water and Rosher is currently making pre production photographic tests using some of the latest equipment for underwater color photography.

•

James Seeley is one of the busiest ASC cameramen on the east coast. Besides doing special events and newsreel items for NBC, Telenews, CBS, Warner Brothers, Pathe, and Universal, he has been increasingly active shooting TV film shows in New York. Recent assignments include "The Big Story," and "Treasury Men In Action," Bernard J. Proctor Prods.; "Industry On Parade," Arthur Lodge Productions, and "You Asked For It," Wayne Steffner Productions.

•

Among 26 pioneer engineers who have been active in the work of the SMPTE for over thirty years, and who have been singled out by the Society for special recognition during organization's 75th Semiannual Convention in Washington, D.C., this month are: John G. Capstaff, John I. Crabtree, and C. E. K. Mees, all of Eastman Kodak Co., William C. Kunzman, of National Carbon Co.; and George A. Mitchell, Mitchell Camera Corp.

Incidentally, some of the most important papers relating to motion picture photography ever presented before the Society will be read at the meeting.

JAMES SEELEY, ASC, who is currently shooting "The Big Story" television film series for Bernard Proctor in New York City.

ASC ceremonies last month included the hanging of photos of this year's "Oscar" winners on ASC's "Wall of Fame" in Society's clubhouse. Left is Garnett Goffey, "Oscar" winner for "From Here To Eternity." Photo of Loyal Griggs, "Oscar" winner for "Shane," is being hung in his absence by Paramount's Farciot Edouart.

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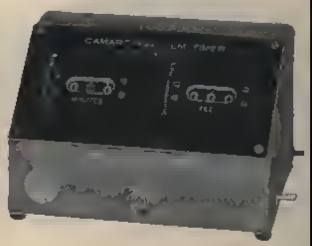

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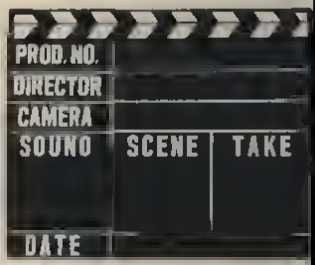

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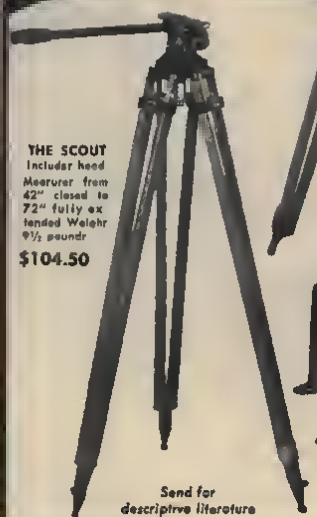

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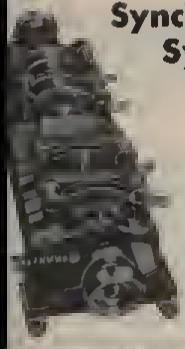

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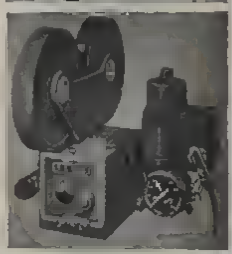

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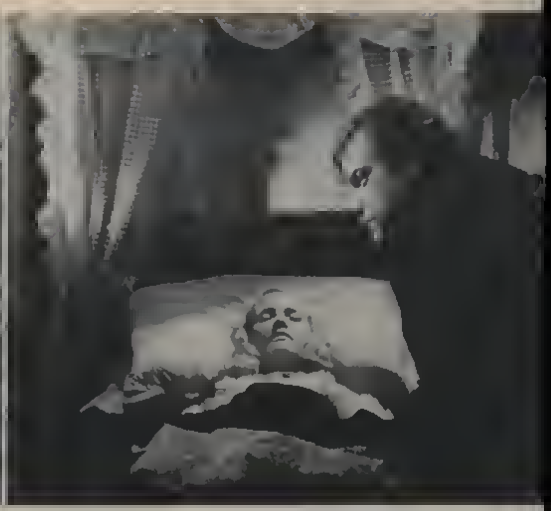
JOHN CLEMENS ERWIN HARWOOD

ONE OF THE many outstanding examples of mood lighting which Harry Stradling, ASC, created for "A Streetcar Named Desire." Here the lighting is as near natural in aspect as it is possible to produce artificially on the motion picture sound stage.



A DEATHBED scene in which the poignancy of the situation is greatly enhanced by the mood created by artful lighting and choice of camera angle. The lighting alone, unaided by dialogue or sound, would tell the story adequately.

The Role Of Light In Creating Mood

It is important that the cinematographer carefully plan his lighting to complement the mood, tempo and character of a scene as effectively as do dialogue and action.

BY VICTOR MILNER, A.S.C.

OF ALL THE TOOLS with which the cinematographer works, light—if it may be termed a tool—is the most versatile. With light he can not only make or break a scene composition, display his players to advantage or otherwise, but he can attune the audience-mind to any mood, and key the response to almost any emotional pitch.

It is not enough that a scene be an intrinsically beautiful bit of photography, the cinematographer who strives solely for pictorial effect, or the one who rigidly follows a fixed scheme of lighting for every production often fails to create the desired subconscious, emotional receptiveness in the audience that greatly enhances the dramatic value of the production.

One's lighting technique, therefore, should be flexible—subject to change, even within a sequence, to harmonize with the mood and tempo of the action.

It is important that the cinematographer of dramatic films train himself to think directly in terms of lighting. Thus, when reading a script, he should be able to visualize each scene not alone in terms of action, or even of camera angles and camera moves, but how it should be lighted to complement the mood which the story or the action demands.

It is easy enough to read in the script the word description of a heavy, dramatic scene, which must necessarily be somber and slow-paced, and understand that it must be photographed in a low key; or to glance over a swift-paced comedy scene and see that it will require high-key lighting. But the really important thing is to be able to form such a clear mental picture of the set lighting treatment of a scene that the lighting itself expresses the scene's mood, tempo and character as clearly as do dialog and action.

The reader might picture in his mind, for example, this situation: in a bed in a small room, an old man lies dying. Besides him sits his wife who has shared his joys and sorrows over the years tensely watching and waiting for the crisis.

Different cameramen, I suppose, would visualize this scene in different ways. To my mind it conjures up at once a lighting pattern of dramatic light effects. I can see the scene lit in a very low key, with only an extremely repressed scale of gradations. The figure in the bed is limned in grayish

(Continued on Page 256)

LENGTHS OF lightweight channeled iron or aleminum laid on floor provide effective tracks for the new swivel-wheeled camera dollys.

THE CHANNELED rails are generally available from builder's supply houses in either aluminum or iron

CHANNEL of tracks should accommodate dolly wheels without binding, be deep enough to hold wheels during camera shots

Low Cost Dolly Tracks

Strips of channeled iron or aluminum provide practicol, low-cost tracks for the new lightweight camera dollys.

By JOHN HOKE

DOLLYING "in" or "out" of scenes is a camera technique which often adds an impressive touch to a motion picture production, be it professional or amateur. Without proper equipment, however, dollying becomes difficult to perform smoothly. In the studios, special mobile camera mounts are used on tracks laid on the stage. It is the tracks that guide the camera and enable it to move forward or away from the subject smoothly and without any perceptible wavering.

For the cinematographer who would like to employ dollying in his filming but who does not have the budget to invest in expensive dollys and tracks commercially-made for the purpose, here is a simple method of accomplishing dolly-shots at low cost.

There are a number of moderately priced swivel-wheel camera dollys on the market, like the one illustrated, which can produce smooth directional dolly action on any floor surface with the aid of simple tracks made of readily-available lightweight channel-iron or aluminum. This material is to be had at stores dealing in building supplies and materials. It generally is available in a variety of widths so that it is possible to choose a width to fit the width of the wheels of the particular dolly that is to be used. The inside dimension of the track material should be just wide enough to accommodate the dolly wheels without binding, allowing them to move freely backward and forward in the channels, as pictured here. As shown in the first photo, two wheels of the dolly ride in one track, while the third wheel rides in the second track. Thus the dolly glides smoothly in the direction the tracks are laid. While three tracks can be used—one for each wheel—use of two works quite satisfactory and at the

(Continued on Page 262)

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FORT LEE CHICAGO LOS ANGELES

ALL SETS for the Burns and Allen show are arranged in a straight line to facilitate simplicity in lighting and time-saving operation of cameras on the floor. Note absence of cables on floor which affords unhampered movement of dolly-mounted cameras during shooting.

HERE IS the familiar living room set of the Mertens, next-door neighbors of George and Gracie. Prominent are the two cone lights suspended from ceiling which supply the main fill light. Other units augment the illumination of the cone lights.

Money-Saving Shooting System For TV Films

New, cost-cutting methods of lighting and filming weekly TV shows are essential to profitable production. Here's how the successful Burns and Allen show is photographed today.

By PHILIP TANNURA, A.S.C.
Director of Photography, "The Burns and Allen Show"

THE KEY ECONOMIC FACTOR in the success of any television film production operation today is the photography. If too much time is required in lighting the sets and shooting the picture, high production costs will cause the show to be priced out of the market.

Today, fixed budget limits continue to dictate not only the quality of a show but also the time which can be allotted for putting the show on film. Very early it was seen that the same production methods employed in making feature films could not profitably be followed in making television films; that is, TV film production could not afford the high production costs associated with feature film production. Therefore, new cost-cutting and time-saving procedures have gradually been developed for the production of films for television.

The McCadden Corporation, which produces the Burns and Allen show as well as the Jack Benny and Bing Crosby TV shows on film, has developed a system whereby each half-hour show is completely photographed in one eight-hour day.

To accomplish this it was necessary to do two things: streamline the set arrangement and devise a lighting system that would permit shooting scenes in the absolute minimum of time. The nine different and permanent sets regularly used in the Burns and Allen show were erected on one sound stage of the General Service Studios. As may be seen in the photographs above, these are arranged in convenient order to expedite fast, assembly-line production. This straight-line arrangement also permitted setting up a pattern of more or less permanent lighting, which requires little if any alteration from show to show — an important cost-saving factor. Occasionally the lighting is altered to produce pictorially a change in mood; in most cases, however, this does not involve moving the lights but merely a re-direction of some lights or an increase or decrease in the

THE LOW, 4-wheeled "crab" dolly which is used in mounting the Mitchell BNC cameras used in filming the Burns and Allen show. Note the small fill lights in front, clamped to base of dolly.

THE FAMILIAR living room of George and Gracie where the action diagramed below takes place. The lighting units overhead are so arranged to provide uniform illumination on players when moving in any part of the set.—All photos by the author.

illumination volume, achieved by remote control in a simple operation at the switching panel.

In rigging the sets, consideration was given to placing the various light units so that the players could move freely about in any part of the set and still receive the required illumination for good photography. Also, no power cables for the lights are on the floor at any time; only those required for the camera. In this way the floor is entirely clear, affording unhampered movement of the dolly-mounted cameras in and before any of the sets.

In lighting the sets for the Burns and Allen show, our aim is to make the show, as seen on home receivers, appear as near a "live show" as is possible. To achieve this we use a preponderance of reflected light supplied by a number of relatively new set lighting units known as "cone lights" and developed by the engineering department of Columbia Studios in Hollywood. (See "Economy Set Lighting With Cone Lights," Pg. 248, June, 1952, *American Cinematographer*.—Ed.)

The unit consists of a cone-shaped housing in which is mounted a 5-KW incandescent lamp behind a baffle which reflects the light back toward the lamphouse interior. The interior surface is painted a soft, matte white. The indirect light reflected by this surface has a peculiar non-shadow-producing

(Continued on Page 254)

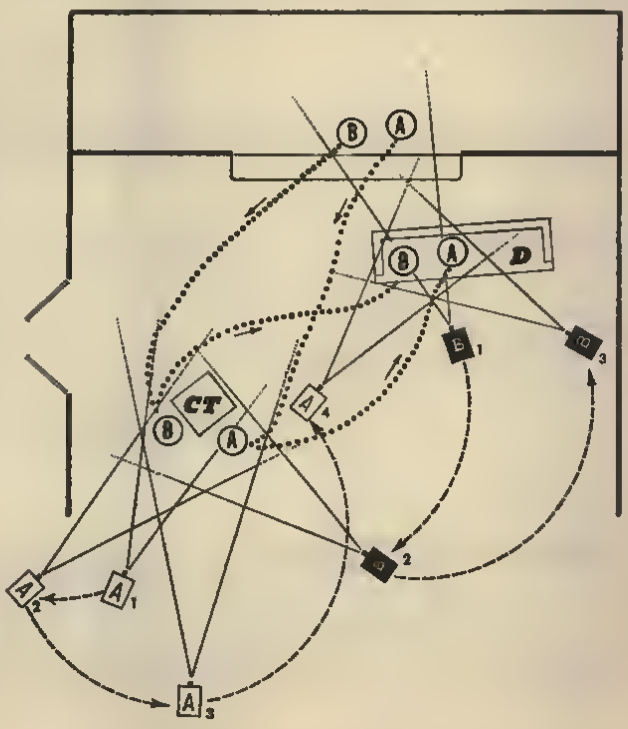

DIAGRAM shows a typical photography routine in filming a sequence for the Burns and Allen television show, in which George and Gracie read dialogue and move about the set in a continuous take running up to 4 to 6 minutes, while two cameras (A and B) cover the action in a continuous run and in a number of moves in which the cameras shoot from 7 different setups.

Burns (B) and Allen (A) on stair landing at rear of set, step down and walk forward to coffee table (CT), sit down, and talk. Presently they rise and walk back to divan (D) and sit down, where dialogue is completed.

At start of action both cameras A and B are on the action from position 1. As players move forward to coffee table, camera B moves to position 2 for a two-shot, camera A stays on players until they sit down at table. On cue, camera A moves to position 2 for shot at a different angle. Meantime camera B carries on and covers action from opposite angle.

On dialogue cue, camera A moves to position 3 for straight-on shot of players, meantime, camera B is covering action, favoring Burns. When camera A is set and shooting at position 3, camera B breaks from position 2 and proceeds to position 3. After it is in position, camera A pans to right from position 3 as players rise and walk back to divan.

As they sit down camera B picks them up, camera A moves up to position 4 and gets angle shot of action which is reverse that secured by camera B in position 3. If this action was filmed by a single camera, a total of seven seperate setups would be required and entail repeated "stop and go" action for the players.

Both cameras operate continuously. The carefully planned setups and skilful coverage of action by one camera while the other moves into a new position combines to ease the task of the film editor. Thus, most of the picture is "cut while being shot," according to author Tennure.

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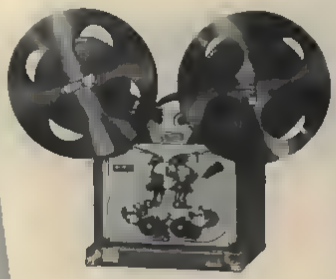

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Follow-focus Attachment For Mitchell Cameras

Mitchell Camera Corporation introduces lightweight, eosily-operated ottachment for its 35mm NC, Standard and Professional 16mm cameras.

THE OWNERS OF Mitchell NC, Standard and 16mm cameras now may broaden the scope of their operations to include follow focus and dolly shots, thanks to a new lightweight easily operated follow-focus attachment now available from Mitchell Camera Corporation

The importance of follow-focus control on any motion picture camera cannot be over-emphasized, for without it satisfactory follow-focus shots are difficult to make In this type shot the camera moves progressively toward or away from the set, or the action itself moves toward or away from the camera Obviously, sharp focus on the principal subject must be maintained during the full period of the take—a matter that requires the camera lens to be constantly adjusted for focus according to the changing distance between camera and subject while the camera travels

This is no problem with the Mitchell BNC studio camera, where automatic follow-focus control is an integral part of the camera. The focusing controls are geared to the single camera lens (there is no turret on the BNC) and to the camera viewfinder. As the follow-focus controls are operated, the camera and viewfinder are in identical focus, and the viewfinder is automatically corrected for parallax. Thus, for follow-focus shots, the camera crew has complete focusing control at all times, and the subject is followed perfectly.

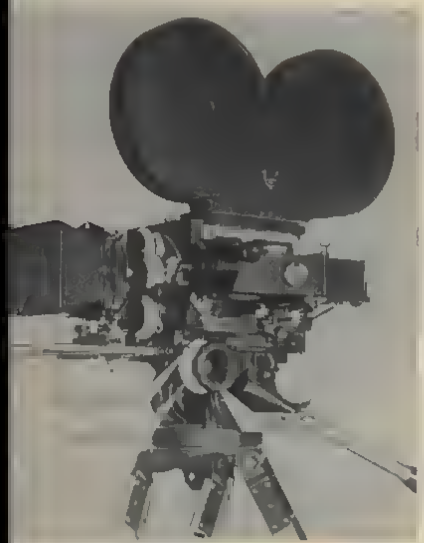

FIG 1—Follow-focus attachment installed on Mitchell NC 35mm camera, which enables it to be used for moving shots at various distances, and gives the cameraman full control of both picture framing and lens focusing through operation of a single follow-focus control knob.

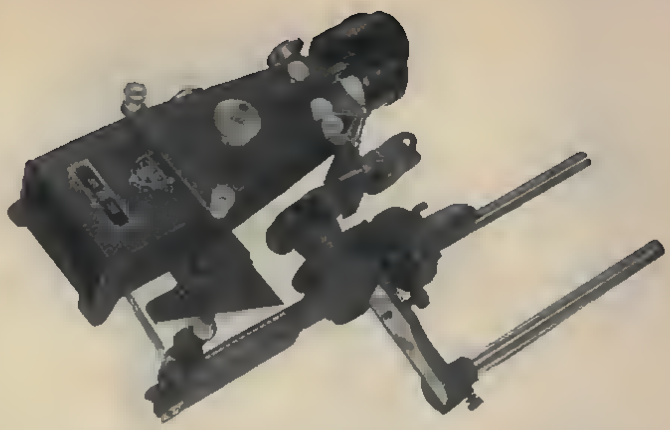

FIG 2—The attachment for 35mm Mitchell cameras with viewfinder mounted in place Complete automatic focusing control of viewfinder lens can also be provided at additional cost. Attachment for the Mitchell Professional 16mm camera differs slightly in design.

To provide this same convenience for users of the NC, Standard and 16mm models, Mitchell has designed a readily-mounted follow-focus attachment It is the only mechanism of its kind available, which couples the finder directly to the lens and which is designed for use with Mitchell cameras. It assures full control of picture framing and lens focusing, particularly at close, critical ranges.

It is easy to install and remove. The attachment does not interfere with the use of all standard accessories, and is supplied complete with bracket for attaching matte box. Only in the case of older cameras now in use, is it necessary to drill a small hole in the base of the camera for mounting the follow-focus attachment.

Once it is attached to the camera, all follow-focus control is accomplished through the use of one knob—the follow focus control knob, shown in Fig 1 This results in saving much lost production time on the set normally required for the solving of follow-focus parallax control.

The Mitchell Follow-focus Attachment for the 16mm Mitchell camera differs slightly from that for the 35mm NC and Standard models in that the one lens gear fits all lens ring gears on the 16mm Mitchell camera. The kit includes: 1) Follow-focus Mechanism; 2) The finder harness and individual cams as specified for lenses mounted; and 3) Dovetail bracket unit for older finders. For the 35mm NC model and Standard cameras with original finders, the kit includes: 1) Follow focus mechanism; 2) Finder Harness and individual cams, as specified for lenses mounted;

(Continued on Page 252)

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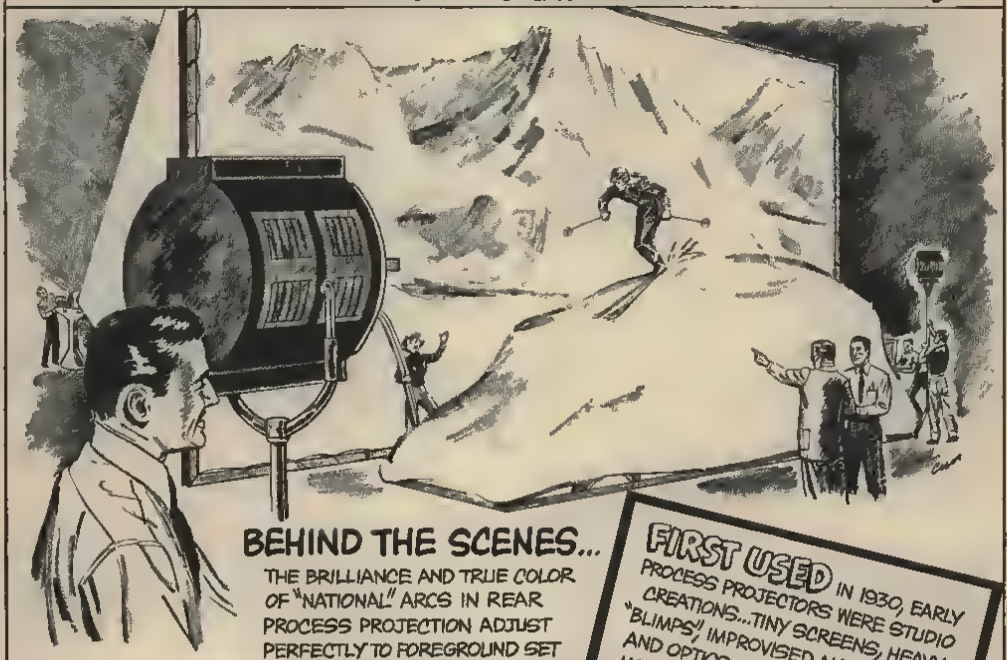

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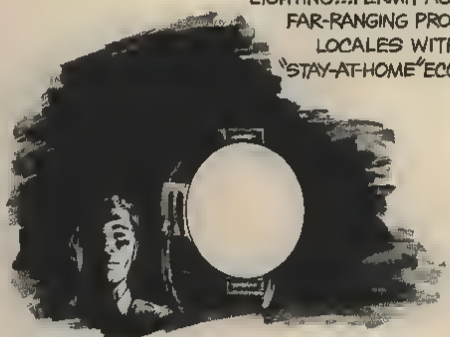

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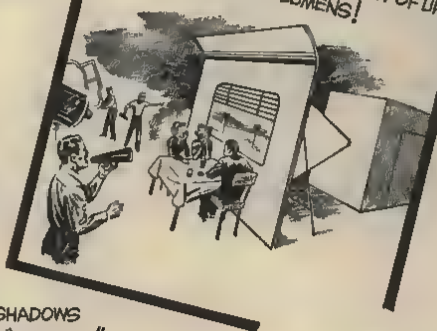

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A MAURER 16mm camera was used by Ian Mutsu's cameraman, Tatsuzo Asai, (behind camera) in photographing on 16mm Commercial Kodachrome the scenes for "Queen Silk," designed to promote greater use of Japanese silk.

JAPANESE actress, playing part of silk farm worker, gets some first hand technical advice on handling silk worms, as cameraman gets ready to film a scene for "Queen Silk"

Saga Of The Silk Worm

Moving millions of silk worms from farm to studio was just one of a score of problems encountered in shooting "Queen Silk."

By JACK LEWIS

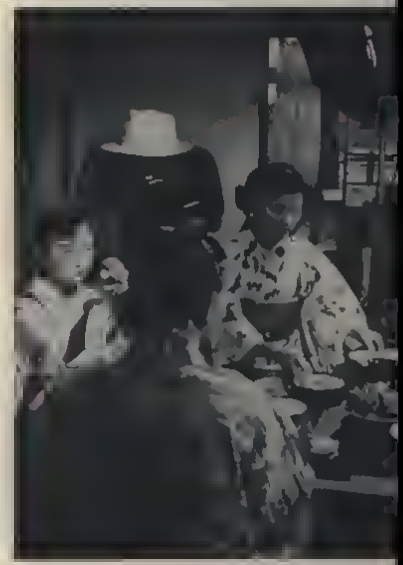
A 16MM COLOR FILM which took a year to shoot, had a cast of millions, and was climaxed when the heroine of the piece was boiled to death, was recently produced by Ian Mutsu, a leading figure in Japan's still undeveloped industrial film field

The cast of this production was composed of several million silk worms in various stages of development, plus a few human actors. Shooting the picture required that the cameraman go into the field and film scenes showing the various phases of silk culture from the birth of the worm, follow through on the various stages of its carefully nurtured development, and record the final processes by which the silk worm's product is made into thread and then into fine fabrics.

Mutsu, who saw the possibilities of industrial and commercial films in post-war Japan, produced this film for the Katakura Silk Mills, Ltd., of Japan through the facilities of International Motion Pictures, which he controls from an office in the Tokyo Correspondent's Club.

Purpose of the film, as explained to me when I was contacted in the beginning to write the script, was to combat the inroads that Nylon and other synthetics had made upon the silk industry

(Continued on Page 246)



THE COLOR FILM was processed in Hollywood. Because "rushes" were a matter of months instead of hours, extreme care was taken in the photography. Here cinematographer's assistant takes a meter reading before starting camera.

AN UNUSUAL camera angle often is an important factor in pictorial composition, and the cameraman who consistently makes the best pictures is the one who takes his camera to any height or locale that will give him the most interesting view of the scene.

Pictorial Composition in Cine Photography

By GLENN R KERSHNER, A.S.C.

I AM OFTEN ASKED by amateur movie makers to give some simple rules for composition in motion picture photography, and I invariably tell of an experience I had years ago which illustrates one very important composition technique — that of concentrating the eyes of the viewer on the principal subject or object in the scene.

While on a visit to Venice, Italy, several years ago, I visited the renowned International Art Galleries where were displayed famous paintings from all over the world. I came upon a large group of people clustered around a single small painting. I elbowed my way through the crowd and was as intrigued with what I saw as were the others.

The painting was a small one — about one-tenth the size of those hung at either side of it. It was the figure of a girl standing in a shaft of light coming from a small window. The girl's hand rested on the foot post of a bed. My eyes quickly followed down her arm to the bed post, thence across the bed to a wash stand on which stood a bowl and pitcher. Then — as though pulled by an irresistible force — my eyes turned to the window and followed the shaft of light back to the lovely figure of the girl.

The artist who painted this picture was a master of composition. He had painted the side of the room opposite the girl in subdued tones, so that the eyes of the beholder would not tarry long there but turn almost immediately back to the girl — the subject of the picture.

We call a composition such as this "non-exit," because it contains no exit through which one's eyes may escape in viewing the picture; the eyes, or rather the attention of the beholder is unobtrusively "fenced in" and not allowed to escape. It is ideal compositional technique for the motion picture photographer, too.

Now, of course, composition of this type does not apply to every scene the amateur shoots with his camera. But it can be applied to key scenes in films of a serious type with resulting increase in audience appeal. Thus, for the serious cine filmer, composition is an important subject for study — a study that can give him much pleasure as well as knowledge.

If you would like to spend a profitable outing in the country some week-end, make it a project in the study of pictorial composition. Take along a view camera or a camera of the reflex type and spend an hour or so composing pleasing pictures on the ground glass. This means moving around, studying the various scenes from different camera positions in order to put into the compositions objects of important compositional nature, such as a picturesque tree, an overhanging branch, or clouds. Where there is a great deal of open sky in a scene, it provides an exit for the eye to escape from the frame. Close it up by having a companion hold a tree

(Continued on Page 249)

SCENE FROM a Hollywood production which illustrates the compositional technique of placing the principal subject or actor in the brightest light in the scene. Note how your eyes are immediately drawn to the figure of Louis Calhern, extreme left, as result of skillful lighting.

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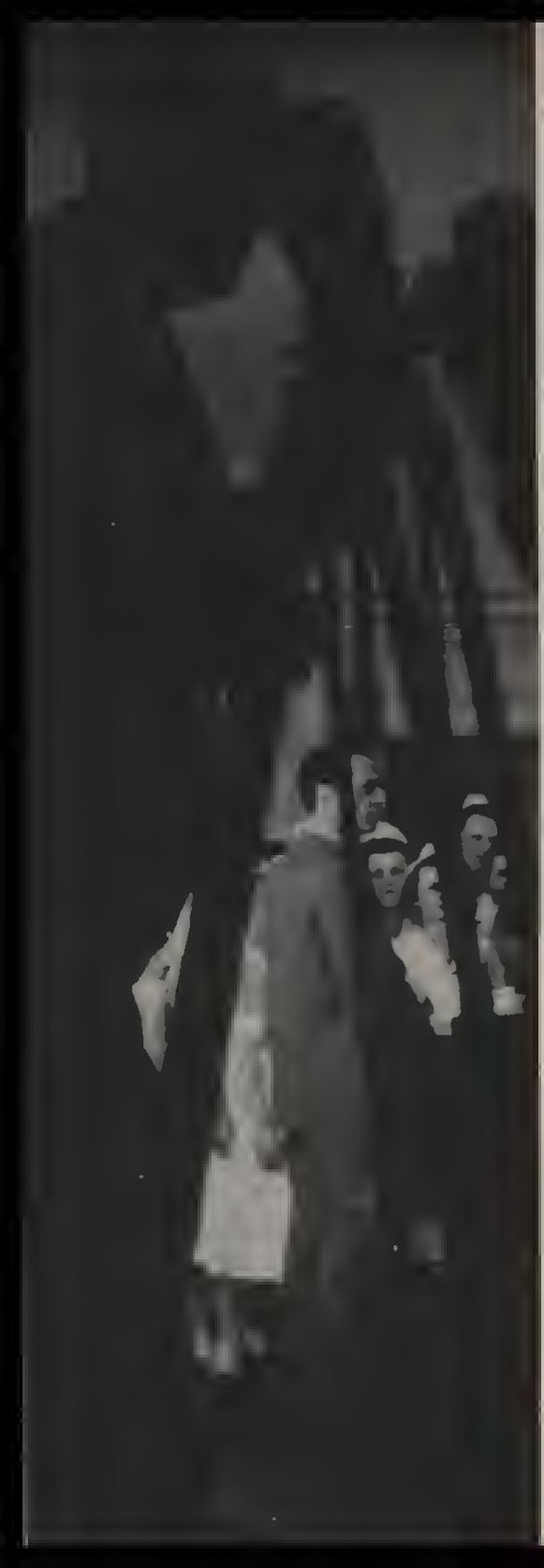


Judging Amateur

Diehard cinebugs may decry the intrusion of sound in amateur films, but the fact is it is here to stay. Cine clubs now must con-

JUST AS SOUND, in the middle twenties, changed the aspect and destiny of professional motion pictures, so it has today with amateur movies. Sound is now an important adjunct to an increasing number of amateur films.

Now if this sounds like an announcement of a revolutionary new discovery — which it is not — it is simply because it is the only way we might logically preface what we are about to say on a subject which has assumed major importance, especially among amateur movie clubs: *the judging of movies-with-sound submitted in club film contests.*

Amateur movie makers who enter films in club contests now find that sound in some form is almost a "must," for today an ever increasing number of contest-minded movie makers are utilizing magnetic sound in one form or another.

In the beginning when sound began to augment amateur movie productions, most contest judges allowed a film the same number of points for the commentary of a sound film they allowed a silent film for its titles. That sufficed for the transitional period — a period now past. The amateur sound film has definitely arrived; sound has added a new and valuable technique to the art.

The systems presently in use for evaluting amateur-made motion pictures are numerous, and they must of necessity now be changed and recognition given the film maker for whatever sound he also provides for his picture. Sound adds a new dimension to amateur films; it permits a faster tempo; it keeps the action moving along on the screen — action which in silent films is interrupted incessantly by the subtitles flashing on the screen.

What changes are necessary?

In the judging systems currently in use by most cine clubs and contest committees, the 100 percentage points are alloted solely to the mechanics of producing a silent film. In these systems, titles are generally credited with 10%, if the titling is satisfactory. To allow recorded commentary in a sound film the equivalent percentage of 10 in lieu of titles — as many evaluators have done — is not enough. It is not enough because in most cases the recorded sound accompaniment — whether on the film or on a separate medium played in sync with the picture — improves the presentation of a motion picture far more than do titles. Moreover, when this recording includes good music and a well-written and well-delivered commentary, its value exceeds comparison with titles.

What percentage, then, should be allowed sound?

This becomes more of a problem than determining the per-

AMATEUR MOVIE MAKERS who enter films in club contests now find that sound in some form is almost a "must," for today an ever-increasing number of contest-minded film makers are utilizing relatively inexpensive and easy-to-use magnetic sound

Sound Films...

By GEORGE W CUSHMAN

sider it in judging contest films. Here the author tells how one club evaluates the contribution of sound in contest films.

centage points for titles, because presently the forms of sound employed by amateurs are many and varied. To name a few, we have records — the score of background music played from commercial phonograph records; next comes the special recording on disc, which may include narration, music, sound effects or all three, third, is the recording on magnetic tape, played in sync or semi-sync with the picture as it is being projected, and finally, there is the film with the magnetic sound stripe applied to the edge, or the single-system optical sound film, carrying the sound recording that plays in complete sync with the picture.

In view of this wide diversification of sound as applied to amateur films, I believe that the solution to the present problem of judging the sound film lies in evaluating the sound on its own merits, and separately from the picture — leaving the system of judging the mechanics of producing the picture as it presently is.

One of the first amateur movie clubs to pursue this method is the Long Beach Cinema Club, Long Beach, California. Not only is this club one of the first to recognize the contribution of sound to amateur movies, but it has set out to encourage it by offering a trophy annually for the best sound recording accompanying a picture entered in its club contest. The Southern California Association of Amateur Movie Clubs has fallen in line with the idea and now awards a plaque for the best sound, and a special trophy for the best sound recording for an 8mm film. More recently, the Northern California Council of Amateur Movie Clubs announced a perpetual trophy to be awarded for the best sound recorded for an amateur film produced in its Council group.

The findings of this club, derived in the course of evaluating amateur sound films over a period of three years, merit consideration. The club divides the contribution of sound to amateur films into three classifications: 1) Live or 100% sync sound; 2) dubbed or post-recorded sound; and 3) non-synchronous sound.

The first classification comprises sound recorded in sync with the motion picture as it was photographed, using a single-system optical sound camera, sprocketed tape recorder with sync motor drive, or a magnetic tape or film recorder interlocked with the camera, such as described by this writer in the January, 1954, issue of *American Cinematographer*.

The second classification, "dubbed or post-recorded sound," means sound that was recorded after the picture was photographed, but synchronized closely with the picture so that on the screen it appears to have been recorded as photographed.

Non-synchronous sound — the third category — is post-recorded sound not necessarily synchronized with the picture or any part thereof, or sound played from records simply as background.

The contest committee of the Long Beach Cinema Club credits the importance of the three sound classifications in the order described above. Sometimes films are entered in a contest in which two or more classifications of sound are employed.

In the beginning it was found that some members of contest committees were inclined to rate sound films mostly on the basis of sound quality and synchronization. Because there are so many variables in amateur recorded sound, the Long Beach judging committee consider these factors, but in their proper relation to the rest. The committee recognizes that sound equipment within the means of the average amateur movie maker cannot deliver the same quality that professional equipment does; moreover, too few amateurs owning or using sound recording equipment know how to properly use a microphone, and a large number who have attempted to record sound for their pictures have made no attempt to acoustically treat the room in which they record sound. Synchronization is another problem which has not been solved by a great many cine filmers employing sound. So, with the Long Beach Cinema Club for the present, at least, quality, and synchronization are not considered the most important factors when judging amateur sound films.

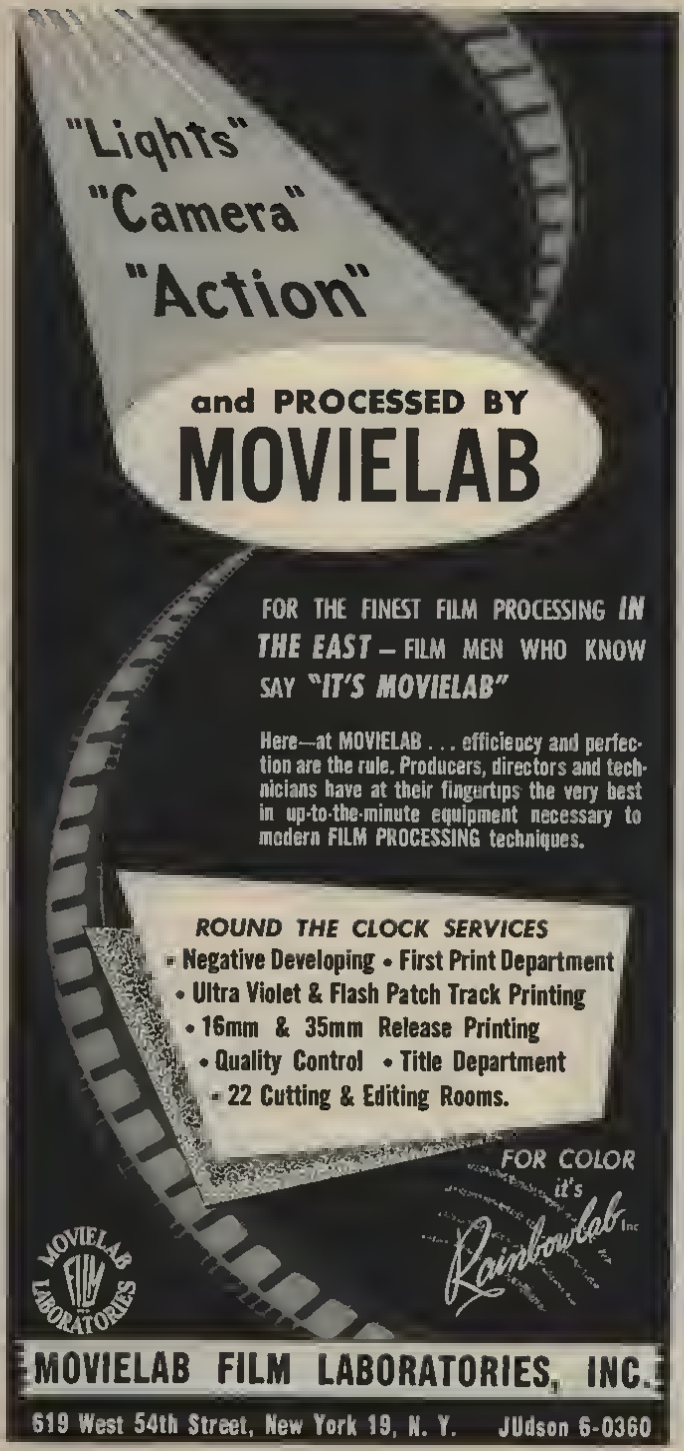
What, then, is the basis for judging?

The committee has selected the following three points, which seem to be more pertinent to the strictly amateur-produced sound film. These are:

1) Is the sound cordinated to the picture?

(Continued on Page 244)

SOUND FOR AMATEUR movies can be recorded lip-sync by using a magnetic tape recorder coupled to the camera as shown here. The equipment and method of use was described by the author in an article in the January, 1954 issue of American Cinematographer.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JUDGING SOUND FILMS

(Continued from Page 243)

2) Does the sound add anything to the picture?

3) Was a full range of sound used?

Let us consider these points in the order mentioned. First, *is the sound coordinated to the picture?* That is, is it in keeping with the picture subject or theme? For example, if a musical background is used, and the picture is a "cops and robbers" scenario film, is the music slow and "dreamy" or is it of fast, staccato-like tempo — as it should be for such a theme? If it's a travel or vacation picture filmed in Hawaii, has Hawaiian music been used, or music re-recorded from records of an unrelated theme? If the film is narrated, was a narrator having a pleasing voice and forceful delivery chosen for the job? And did he put emphasis in his speech in the right places?

Does the sound add anything to the picture? Would the picture be just as interesting if the sound track had not been added? Did narration add anything material to the picture, or did it merely repeat what was being pictured on the screen?

Was a full range of sound used? In other words, is logical (not necessarily sychronized) sound used in some scenes and absent in others? In scenes where the primary object, such as an automobile, plane, train, etc., appears in action and obviously is making a sound, which is generally familiar in real life, the proper sound or sound effects should accompany the picture.

I have in mind one film submitted in a recent contest which had an excellent dramatic shot of a train emerging from a tunnel and driving directly toward the camera. Pictorially it was an excellent shot, with smoke billowing from the stack and the huge drive wheels revolving, etc But the sound of the train was lacking; only the musical background was heard. Here the sound of an approaching train, so necessary to the impact of the shot, could easily have been dubbed in from a sound effects record, which is now generally obtainable at moderate cost everywhere.

Offstage sounds, coming from objects not seen in the picture, often can be ommitted from a picture without critical results — such as the chirping of crickets in a night scene, etc. But when such sounds are included, they give the scene additional impact and add points to the picture's credits when it comes time for the judges to tally up the total.

Citing again the practice of the sound committee of the Long Beach Cinema

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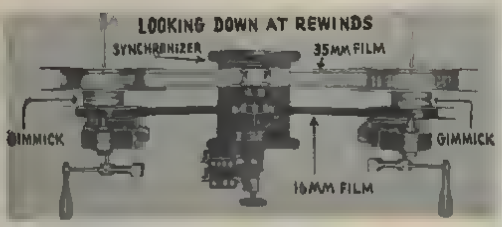

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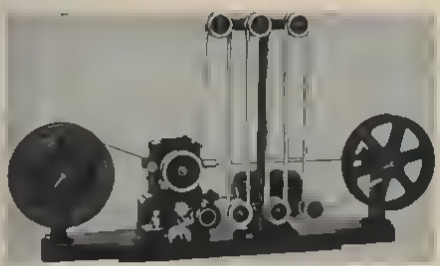

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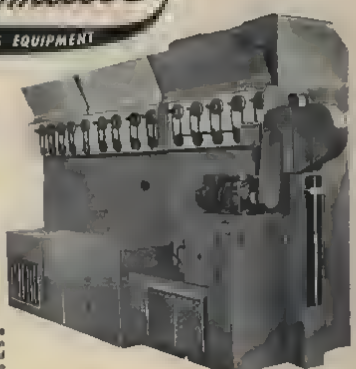

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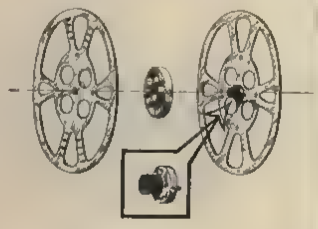

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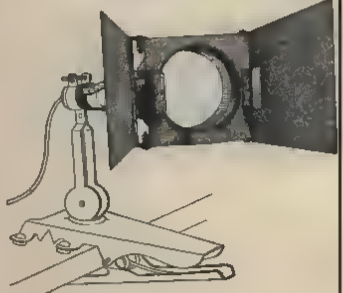

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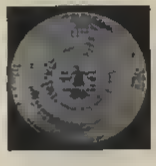

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Club, the committee is most partial to films having tracks of complete synchronized sound all the way through. Where the sound is post-recorded and can hardly be distinguished from sound recorded simultaneously with the picture, the judging committee gives it full value in scoring points. It matters little, they feel, how the sound was created as long as the effect of lip-sync sound is obtained.

One of the most flagrant give-aways of dubbed sound is where only about half the sounds obviously produced in the scene are present on the sound track. An example would be where a woman in high heels walks across a bare hardwood floor as she speaks lines of dialog. In real life, both the dialog and the footsteps can be heard. The same criticism holds where a door is opened or closed or an object is dropped on the floor—yet these sounds are not included in the recording.

As to the points allowed sound films in contest evaluations, the Long Beach club rates the films in Class 1 category 100%; top quality dubbed sound rates 90%; and the best non-synchronous sound 80%. Additional points are given where the sound is coordinated to the picture and thus adds something material to the film; and where the full range of sound is used.

Now, of course, the system which has been outlined here is not offered as the ultimate; but for other cine clubs where the problem of sound credits in contest entries is under discussion, it can be a substantial basis on which to start. Thus far the system has proved quite satisfactory for the Long Beach club. Certainly it can do a great deal toward encouraging a wider use of sound in serious amateur movie films.

SAGA OF THE SILK WORM

(Continued from Page 239)

and its place in world trade. The original version of the film was to include a plug for the sponsors, who wished to preview it in England at an international fabrics fair. Once this had been accomplished, however, the film was to be re-edited and released throughout Japan for use in schools and other educational institutions, and also shown to the silk farmers throughout the country. Still another version was to be edited for American television, along with other films which Mr. Mutsu already had produced or had on his schedule.

Titled "Queen Silk," the film had to be written and filmed from a point of view that would satisfy not only the technically-skilled silk raisers but also entertain public audiences who were to see it later.

Chief cameraman and a permanent member of Mutsu's staff was Tatsuzo Asai. Prior to World War II, he had been a leading cameraman in the Japanese feature film industry. Later he served as a combat photographer with the Imperial Japanese Navy. Much of the footage taken over by Occupation forces and now seen to such filmed series as "Victory at Sea" is said to have been shot by this man during the war. He is said to have far wider experience to the use of American-made and processed color films than any other cameraman in Japan.

A conference between Mutsu, Asai and myself resulted in settling that we were to attack the problem of selling silk worms to the public in a different manner. Thus, the first few minutes of the film showed Japan as it is today, a modern country pulling itself out of the ruins of war and rebuilding an enduring state. The initial scenes covered the reconstruction: new buildings going up, ships being built, and the resurgence of Japan's iron and steel industries. Purpose of all this was to emphasize that Japan is a country "built of silk," that the entire economy of the nation rests upon the welfare of its silk industry.

Asai spoke little English and my Japanese was—and is—highly inferior. Mutsu speaks both well, having been educated in America and England. As I wrote the opening scenes, Mutsu and his clerical staff translated them into Japanese. The non-seasonal scenes were scheduled to be shot "off the cuff." Narration for English versions accompanied my script but was not contained in the Japanese translation. To this day—although I have three copies—I'm not entirely certain what the translations say.

Earlier, Mutsu learned of a Tokyo department store that was going to feature in its window displays silk fashions as designed around the world. The displays included apparel designed and made in the United States, England, France, Italy and several other European fashion centers as well as Japan. Use of this display pointing out the world-wide acceptance of silk was conveniently worked into the script. Asai and his camera crew promptly roped off a section of sidewalk before the store, invited a few select "extras" from the mob of onlookers to "act" in the film, and shot the scene in a single afternoon with the use of arc lights to fill in the autumn shadows.

After that, Asai's problems really began. Kenshi Shimomura, well-known in Japanese movie circles and winner of several awards for filming nature subjects, was employed to direct. He had originally planned to shoot all of the

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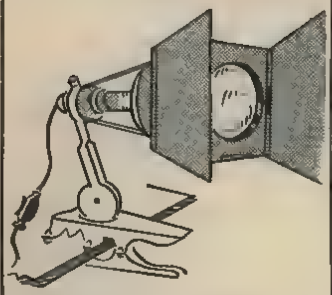

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BACK ISSUES

New subscribers and others often find need to refer to factual or technical information published in earlier issues of American Cinematographer. The December issue each year provides a ready index to such information. The issues in which such information appears (when available) may be had direct from the publisher for 30c per copy

AMERICAN CINEMATOGRAPHER
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picture against authentic backgrounds. It turned out, however, that most of the Japanese silk farms did not boast electricity and generators such as are generally used for motion picture lighting were unavailable. This necessitated shooting the exteriors against the backgrounds of the farm, which was selected in Gumma Prefecture north of Tokyo, then moving into the studio in the city for interiors.

The several million silk worms required were "borrowed" from one of the larger farms and moved into the studio in the city. Here, on a set representing the interior of the farmhouse, the silk worms were shown as they normally are kept on trays and fed mulberry leaves until full grown, at which time they spin their cocoons of silk. While the anxious farmer, who loaned the worms, watched anxiously over his brood from a vantage point in the background, Asai and his camera crew raced against time to accomplish the needed scenes. Afterward, the worms were returned to the native farm to complete their life cycle.

After the harvesting of the cocoons, their movement to the silk mill was filmed. Inside the mill, illumination troubles plagued the camera crew once more. Although excellent working conditions were highlighted in the script, the processing rooms were so large that it required virtually every photo lamp in the Tokyo area to furnish proper illumination for color photography. Asai and his assistants solved some of the problems by cutting down the scope of the shots to include less background, and by shooting high and low angles to take advantage of the shadows and add to the dramatic effect.

Varying weather conditions during the around-the-year shooting schedule added to the difficulties for the crew in the matter of maintaining consistent color temperature. All footage was shot in Commercial Kodachrome and flown to Hollywood where it was processed. A work print was then made and rushed back to International's Tokyo studios where, a scene at a time, the film was pieced together. Once the footage had been assembled, cut and timed, the narration was taped both in English and Japanese. The entire package then was again returned to Hollywood where dubbing of music and narration was accomplished and final prints made.

This 16-millimeter documentary-type film was widely acclaimed in Europe by those who saw its premiere run. Whether it will help to bolster the use of Japanese silk is something that will be answered only over a period of time. Meantime, several American distribution companies have the re-edited version and have expressed interest in this—as well as other Mutsu productions—for a television package.

Ian Mutsu, in pioneering the documentary and commercial film in the New Japan, has received several commissions from the government. One of his films was produced for the Oriental country's State department for international consumption. Titled "Meet the Watanobes," it deals with a typical Japanese family and their way of life today, showing the effect of American morals and ideas.

One of Mutsu's earliest productions, the film has been well received and has paved the way for other films of its type.

Film viewers throughout the world received a pleasant introduction to Japanese post-war motion pictures a few years ago following the presentation of "Rashomon." This production was highly praised by critics, columnists, reviewers and trade magazines, and it received a whole roomful of awards. What most of those who saw it failed to realize, however, is that this was only *one* outstanding example of the hundreds of Japanese films turned out each year. Many Japanese pictures still suffer from the lack of technical know-how. Not one studio in the entire country boasts the facilities available to the lowliest of independents in the U.S.

This is one of the factors which Mutsu has had to battle in putting International Motion Pictures, Ltd., in the lead insofar as industrial films are concerned. With inadequate processing and printing facilities, most all lab work as well as dubbing must be done in the United States, and this, of course adds a great deal to the production burden.

Already, however, Ian Mutsu has an eye upon the possibility of expanding his facilities to produce feature films that can be dubbed in both English and Japanese for release in his own country and abroad.

We Invite Your Contributions

Readers who would like to submit articles or papers on subjects relating to cinematography or of interest to motion picture cameramen, or on subjects relating to TV Film Production, Industrial Film Making, Film Laboratory Technique, Special Effects, Amateur Movie Making, etc., are invited to submit such articles to the Editor for consideration.

For all published material we will pay our regular space rates following publication.

Where possible, please accompany material with appropriate photos or drawings for illustration. A stamped, addressed envelope should also accompany contributions for return in the event we are unable to use them.

AMERICAN CINEMATOGRAPHER

PICTORIAL COMPOSITION

(Continued from Page 240)

branch before the camera in the sky area. In this way you stop the eye from turning to the sky in search of something that is evidently missing. If the branch is kept more or less in silhouette it will carry the eye across to the other side of your composition. The angle of a tree, the slant of a roof, or perhaps a shadow, will continue the eye in it's circuit. In other words, you so frame your picture with objects, light and shadows, that the frame will be but secondary.

In composition avoid placing a big tree or any other object directly in the center. Also, the horizon should never be in center. The picture should have either a high or low perspective. And never forget that the object of most importance in your composition, whether a still picture, or a motion picture, should be most brilliantly lighted.

This rule is applicable whether you are shooting indoors or out. A good example of this treatment applied in a professional production is shown in one of the two accompanying illustrations.

Out of doors — say, when you are on a vacation trip — there will be many occasions on which you can employ this simple but effective rule. A typical instance would be where you wish to record an especially beautiful scenic panorama and at the same time have one or more persons in the scene. With your camera set up on the most satisfactory composition, start the camera. Have one person come into the scene, *walking toward the sun*, which should be over your shoulder or directly in back of you. This has the effect of directing attention immediately on your subject. If a second person is to be brought into the scene, if possible arrange his entry so that he comes into the scene where the lighting is particularly bright. In a wooded area, where a strong beam of light comes through the trees would be especially appropriate.

There is another important compositional rule to remember, especially when you plan to pan from one object or subject to another: be sure to select in advance an appropriate pictorial composition for the *start* of the pan shot, and an equally picturesque composition on which to end the shot. Here an unusual camera angle can be combined with the pan action to enhance composition.

When panning from right to left, in arranging the compositional pattern for the beginning of the shot, be sure the entire scene area is non-exit, except for

(Continued on Page 251)

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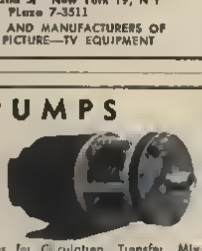

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INDUSTRY NEWS

Water instead of glass is a major component of a new type lens now undergoing test and refinement at 20th Century-Fox studios. Termed a "liquid lens" because it is constructed out of concave and convex glass plates encasing two quarts of crystal clear water, it has unusual wide focus as compared to the pinpoint focusing of positive lenses. The water lens gives the same optical values as a lens made of glass and eliminates the time and labor necessary to grinding a large segment of perfect optical glass. The lens is being tested in production of "The Egyptian."

★

Color Corporation of America last month was acquired by Ben B. Smith and Ray C Wilcox, directors of the Houston Color Film Laboratories and Houston-Fearless Corporation of Los Angeles.

★

A Dutch invention has recently led to the production of wide-screen motion pictures with a system that does not require the use of any special lenses on the camera or projector

The Oude Delft Optical Company in Delft, The Netherlands, has developed a system of anamorphic mirrors, which has been given a world-wide patent under the name of Delrama.

The Dutch motion picture company of Polygoon-Profilti, which has applied for a world-wide copyright under the trade name of Largoscoop, will demonstrate sample films in color of this distortion-free, wide-screen system to American studio engineers in the near future.

★

A revolutionary wide-screen idea for motion pictures has been invented by a University of Illinois professor. Employing standard lenses and conventional film and only one projector, the system permits an audience to sit in a circular theatre and be completely surrounded by the picture.

Prof Josef Coben, who conceived and worked out the idea on his own time, has applied for a patent. While the device is capable of producing a picture completely encircling the audience, he envisions actual use involving a half-circle picture, since little demand is expected for the full-circle pictures. Such a half-circle would be twice as wide as that produced by present three-projector wide-screen systems. Picture brilliance and definition both would be greater, according to Prof. Cohen.

Picture height would be increased because the image would be lengthwise on the film, instead of crossways. Two or more soundtracks on the film would provide stereophonic sound.

★

Two DuPont motion picture films, perforated for high speed camera use, are to be marketed under the Fastex label by Wollensak Optical Company, Rochester, N.Y. The films are DuPont "Superior" 3, type 927, and High Speed Rapid Reversal, type 931—both very fast emulsions widely used in newsreel and TV film production

"Superior" 3 negative film (125 daylight, 100 tungsten) will be sold in 35mm size only. High Speed Rapid Reversal (160 daylight, 125 tungsten) and negative stock (80 daylight, 64 tungsten) will be available in both 35mm and 16mm sizes.

★

A Camera Club Special tour to and around Europe is being organized for amateur movie makers and other camera hobbyists by James M Elliott, head of Elliott Film Productions, 840 S W. Seventh St., Miami, Florida. The all-expense package tour will leave New York July 17th and return August 22. Travel will be via B O A C. air lines. Tour will cover 8 countries, including England, Belgium, Holland, Austria, Germany, France and Italy The tour guest list will be limited to thirty people.

★

Cinerama, which requires three films, cameras and projectors to record and show its super-wide-screen productions, may soon be revolutionized and simplified Joseph Tushinsky, whose Tushinsky Lens has created much interest in the film industry, recently told S H. Fabian, head of Cinerama, that his laboratory was working on a method of squeezing the three Cinerama images onto a single 35mm film, so that only one film and one projector would be required for Cinerama exhibition instead of three as at present.

★

Howard A. Anderson Co., in conjunction with the Hollywood Pathe Laboratories, has revealed a new technique in developing color opticals and dupe negatives which is said to cut cost about 50%. The new system, called a direct color duplicating process, was used for first time on the recent R-K production, "The Golden Mistress." Direct duplication is said to be made right on the original camera film stock with no intermediate step of separations

PICTORIAL COMPOSITION

(Continued from Page 249)

the left side Thus your subject can proceed through the scene without having to go around or over some object that was included in the scene to close the left side of the composition. In composing the scene for the terminus of the pan shot, it is important that the left side be completely non-exit. Here it would be advisable also to place a marker on the ground to indicate exactly where subject should come to a stop

The spot also should be well-considered before shooting, for when you move in at this point to make the necessary closeups, the background will be appropriate and natural — coinciding to that seen in the long shot or pan. Moreover, it will be necessary to consider this location for the prevailing light To get the proper lighting on your subject in the closeups, reflectors should be used to reflect sunlight upon him. For this reason his position with relation with the position of the sun will be an important factor in the planning both of the composition of the shot as well as the action. It is im

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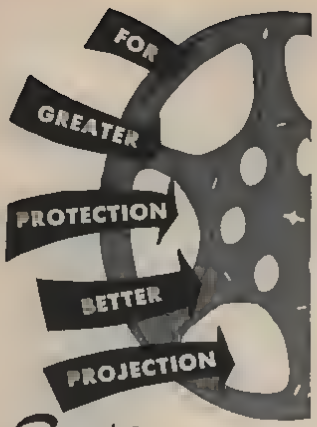

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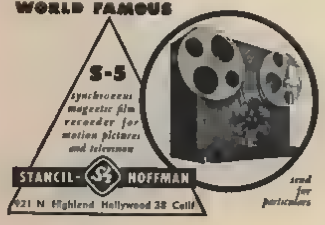

portant, in making a sequence of shots of this kind, that the main or "key" light comes from the same direction *in both long shots and closeups.* This is common professional cinematographic technique, and it is the responsibility of the professional cameraman to see that all shots in a sequence of this kind match up pictorially as well as technically.

One more important compositional suggestion may be helpful when you are photographing in the field: in shooting toward a stream or a road, always have your subjects exit toward one of the corners of the picture frame. This same rule can be applied also when shooting indoors: have your subject or objects exit from the picture at the corner of a rug, a table, a shelf, etc.—the latter applying to the photography of small, animated objects such as toys, dolls, etc., as in animation.

You can study composition at home, too—in the comfort of your den or living room—without your camera. Gathering a few large pictorial illustrations from some of the popular picture magazines, such as Life, Look, etc., spread these on a table. Make a mask from a piece of cardboard, with the opening about 2 by 3 inches. Move this across the large pictures so that the mask shows appropriate miniature compositions within the large picture. In this way you can experiment with camera angles, framing scenes with tree boughs, and other similar compositional elements. Then, the next time you go out into the field to make movies, you can apply the same technique with your camera viewfinder—moving it across the scene before you until you find within the finder aperture the most pleasing composition pattern. Actually, that is about all there is to rudimentary pictorial composition.

MITCHELL FOLLOW-FOCUS ATTACHMENT

(Continued from Page 237)

3) Dovetail adaptor; and 4) Set of gears for 35mm NC and Standard camera lenses.

The 35mm attachment also differs from the one for the 16mm camera in that it has a twin gear drive which contacts and drives the lens ring gears. When it is desired to use a short focal length lens and 24mm matte box, the operator merely pulls a knob at front end of the gear and swings the gear unit to right to clear the matte box. To re-engage the gear, the unit is swung left and then rotated until white index lines on both gears line up. When the knob is released, the gears will lock together and turn in unison. The rear gear is used for 24, 25, 30, 32, 35, 40 and 75 millimeter lenses. The front gear is used for 50 and 100 millimeter lenses.

Figure 2 shows the Follow-focus attachment with the viewfinder in place. The attachment does not include the viewfinder, but takes the regular finder which comes as standard equipment with all Mitchell cameras. In other words, purchaser of the attachment uses his own camera finder with it.

In operation, the Follow-focus Attachment works as follows: The follow-focus knob is rotated so that the cam roller moves back to the infinity or extreme rear position. The lens to to used is then set at infinity position. Next, the focusing gear is made to engage the lens gear. When properly engaged, cam roller will be in extreme rear position and the lens will be on infinity mark or slightly beyond.

Next, the lens cam is installed which matches the focal length of the lens to be used. Then the lens is focused at some near object—for example at a distance of 10 feet—and the vertical center line in camera focus tube is lined up with center of the near object. The cam is then adjusted until the finder vertical center matches that in the focus tube, with both centered on the near object. At this time, the lens calibrations to be used can be marked with pencil on the plastic footage dial on the Follow-focus Attachment. (See Fig. 1). The mechanism is now ready for operation. All follow-focusing control now can be easily and swiftly acomplished through operation of the follow-focus control knob. As the mobile camera moves in toward subject in a dolly shot, the cameraman's assistant—watching the footage dial and indicator—turns the follow-focus control knob progressively as the camera approaches predetermined distances, which are usually indicated by chalk marks placed on the stage floor.

While this attachment is proving of immeasurable value in the production of 35mm motion pictures, it is the 16mm film producer, using the Mitchell "16" camera who, perhaps, will appreciate it most because it now provides for the first time a need long felt—one that enables him to add to his productions one of the most important professional photographic embellishments, available until now only to the producer of 35mm films.

Michael Slifka of New York, one of the first cinematographers to use the attachment, says it saves considerably on production hours because of the rapidity of movement it affords with the light-

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weight NC camera. There is no fuss or bother when lining up dolly shots.

"Of particular note is the simplicity and speed with which the lens gear is locked or disengaged to rotate the lenses," he says. "In rapid dolly shots, while zooming away from an insert, the attachment provides proper gear speed ratio for accurate focusing control through the conveniently located follow-focus control knob."

The Mitchell Follow-focus Attachment is available in two models: 1) for use with the 16mm Professional camera, and 2) for use with the 35mm NC sound model, and the Standard cameras. The price complete is under $600. For those who want automatic focusing also on the camera viewfinder lens, this feature is available at slight additional cost. Otherwise, the viewfinder lens is focused manually.

Distribution rights to the March of Time stock library, containing between ten and fifteen million feet of film from which the most subjects were made, have been acquired by N.B.C. Film Division. Deal will allow network to release not only to TV film producers but also to motion picture companies. The footage will enlarge the N.B.C. library to more than thirty million feet.

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SHOOTING SYSTEM FOR TV FILMS

(Continued from Page 235)

quality—a quality very similar to natural north light. Because of the diffused quality of illumination produced by the cone light, we use this unit in quantity for our key light, as may be seen in the accompanying photographs. Another important thing that can be said in favor of these lamps is that they ease the way considerably for the sound man, in that the mike often can be extended into the set without producing noticeable shadow.

Because the cone lights carry only a limited distance, we fill in with 2-KW lamps fitted with spun-glass diffusers which give a quality of soft light similar to that of the cone lights.

For an overall fill light, we use a "skylight" dome hung above the set, which is fitted with a number of 500-watt clear bulbs with self-contained reflector bowls that throw an indirect light against the interior of the dome, and thence down upon the set.

This system of lighting, incidentally, has been so carefully planned as to type of lighting units, etc., that when the time comes for us to photograph the Burns and Allen show in color, all we need do is to replace the present lamps with C-P bulbs designed especially for color photography.

All sets are painted in colors instead of the conventional drab tones of black and white production technique, and are thus compatible with the new Eastman Color negative.

There still is another lighting practice we have adopted in shooting the Burns and Allen show which, perhaps, should also be mentioned here. This is the use of special, filtered fill lights, which are mounted low on the front of each dolly. These are PAR-38 150-watt photolamps mounted in sockets attached to alligator clamps, and may be seen in the photo showing the camera mounted on the crab dolly. Before each lamp is mounted a filter, pinkish in color, which in combination with the lamp produces a fill light that is particularly complimentary to the players when photographed close up.

An important adjunct to obtaining speed in production is a versatile mobile camera mount for each of the two Mitchell BNC cameras we use. We chose the crab dolly, illustrated here,

New Bolex Equipment, Prices Announced

The new Bolex features a turret lever.

"NEW," was the gist of the Bolex news released by Paillard Products, Inc., at the Chicago MPDFA show recently—the *new* Bolex H-16 "Supreme" camera with new 3-lens turret which locks in three positions for focusing of individual lenses; new built-in turret lever (illustrated here) for rapid and accurate turning of turret; plus new built in filter slot complete with six filter holders and four gelatin filter sheets.

Five additional new Bolex accessories were also introduced. These are. Switar "Visifocus" 2-inch f/1.4 lens for all 16mm cameras; Switar "Visifocus" 16mm f/1.8 wide-angle lens for all 16mm cameras; Switar 5½mm f/1.8 wide-angle lens for 8 mm cameras; new Pan-Cinor zoom-type lens for all 8mm cameras, having a focusing range from 12½mm to 36mm and focuses down to 2½ feet; and the new Bolex Unimotor, a universal electric drive for both the Bolex H-8 and H-16 cameras.

Soon to be announced is a new portable power transformer for use with this equipment.

Interesting price reductions on Bolex cameras and zoom lenses were also announced: The new Pan-Cinor zoom-type lens with new finder now comes complete with case for $359.50 (formerly $447.50). The Bolex H-16 Leader camera with one lens is now priced at $269.50 — a reduction of $30.00. The Bolex H-8 Leader camera with one lens is reduced $32.00 to a new low price of $259.50.

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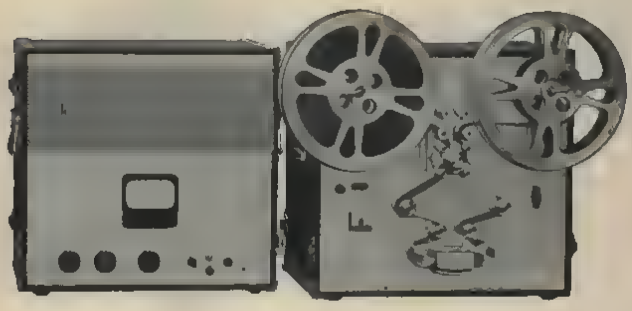

The recorder shown is 35mm using two flywheels, designed to facilitate conversion to multiple track, stereophonic, cinemascope etc

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which provides smooth action on the floor and rapid directional change. This is important because when shooting the Burns and Allen show, both cameras are "on" all the time. Because a great many scenes run continuously from four to six minutes, we naturally have to provide a number of "cuts" within such periods through several changes in camera setups. These are made as the scene is being shot. While one camera covers the action, the other moves into next position. Because of the limited space in which the cameras must work — often midst the props on the set — a highly maneuverable dolly is essential; the ones we use can virtually "turn on a dime," make sharp right angle turns, etc. Next to the patent lighting system used, no other factor perhaps contributes so much to the economies of production as the camera operations.

The accompanying diagram illustrates a typical pattern of mobile camera operation in photographing a scene in which George Burns and Gracie Allen begin with dialogue on the stair landing at rear of set, proceed forward to a coffee table at the left, then rise and proceed to a divan at the other side of the room where the dialog is continued. The action, a familiar one in the show, will run several minutes, and may involve as many as ten changes in camera

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position The step by-step procedure is explained in the text accompanying the illustration.

What we achieve here is a pattern of cutting or "editing as we-shoot," a technique that results in far smoother performance by the players than where the conventional feature film production is used, which involves stopping the camera and making a change in setup during a pause in the action Obviously, it saves time, too. The secret of the success of this system is to move the camera on dialogue cues A camera is never moved while it is directly on a principal player. The system obviously makes additional demands on members of the camera crews, who must keep a close check on a copy of the script in order not to miss a camera cue.

At this writing we are photographing the 90th Burns and Allen show, which series has been in regular production now for almost two years While we are constantly studying our lighting and photographic procedure for opportunity to further improve it, we believe that today the show's photography exemplifies one of the best shooting systems presently in use in television film production. We are naturally elated over the generous favorable comment received from all over the country regarding the show's consistent high transmittal quality as registered on home receivers.

THE ROLE OF LIGHT IN CREATING MOOD

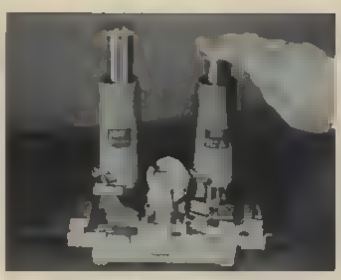
(Continued from Page 231)

light, while the motionless figure of the wife is half-hidden in shadow—ominous, formless shadows, relieved only by the subdued illumination playing on the bed-ridden figure. The lighting alone, unaided by dialogue or action, could tell the story adequately. An atmosphere of such dramatic power could be built up by skillful lighting that the audience would inevitably experience the tense, silent agony of the situation and sense the breathless emotion of an actual death-bed scene.

Veteran cinematographers understand this technique Before the advent of sound, dialogue and mood music 90 percent of the responsibility for securing the desired emotional effect in a scene such as this lay in the hands of the cinematographer Today, even with the great advantages of sound, it is still largely up to the man behind the camera whether a given scene shall be merely a well-acted one, or a gripping emotional experience long to be remembered The true test of good cinematography is its emotional and dramatic impact when viewed without the adjunct of sound.

To a very limited extent, changes in

J. A. Maurer Announces Magnetic Film Splicer



Bob Jones Univ. Magnetic Film Splicer

A NEW MAGNETIC sound film splicer that will permit the cutting and mixing of magnetic sound directly to picture synchronization has been introduced by the J. A. Maurer Company, Long Island City, New York.

Known as the Bob Jones University Splicer, the new device (pictured here) offers quick and simple bloopless splicing for single — or double — perforated 16mm. of 17½mm single perforated magnetic sound film Another model to handle 35mm film will be available soon.

By using this new splicer, sound editors can cut and mix magnetic sound directly to picture synchronization, with only the composite magnetic sound being transferred to optical sound for release printing. By thus avoiding the usual practice of cutting and mixing optical sound (re-recorded from magnetic) greater fidelity of sound results The spliced perforated magnetic sound tape can be re-used after erasure, so perfect is the splice made with this equipment according to the Maurer Company

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mood and tempo of lighting may be brought about by increasing or decreasing the amount of light used; but the most essential factors in producing such effects are judicious manipulation of the lighting balance, and perhaps the use of diffusion on both camera and lights. Personally, I prefer to minimize the diffusion introduced photographically and to utilize controlled diffusion in illumination. Photographic diffusion is at best, unnatural and often unsatisfactory and is a practice gradually losing favor in modern cinematography. The trend today is to employ diffusion in lighting to produce the effects desired.

In this, the technique may vary widely among individual cinematographers. Altering the light-diffusion and the beam concentration of the lamps is often preferred to substituting larger, smaller, or optically different units as the camera angle is changed.

A condenser-type spotlight, for example, produces a more intense beam of light than does the average mirror-lamp of comparable wattage; the two, nevertheless, are often used interchangeably for certain effects. I have found, however, that the light from the condenser-type lamp is much whiter, and thus can be cruelly deceptive when one attempts to balance it with other and yellower

(Continued on Page 259)

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● HAROLD LIPSTEIN, "Adventures of Hajji Baba," (Technicolor) with Elaine Stewart, John Derek, Linda Christian, Thomas Gomez, Paul Picerni, Amanda Blake, Rosemarie Bowe, and Peter Memakos. Don Weis, director.

COLUMBIA

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● WILFRED CLINE, "Violeat Mea" (Technicolor) with Randolph Scott Jocelyn Brando, Alfonso Beyoda, Richard Boone, and Leo Gordon Bruce Humberstoae, director

● BURNETT GUFFEY, "Rough Compnoy,' Technicolor, CinemaScope) with Glenn Ford, Barbara Staawyck, Edward G Robinson, Dianne Foster, May Wynn, Brian Keith, Basil Ruysdeel, Warner Anderson, James Westerfield, Richard Jaeckel, Raymond Greenleaf, Jack Kelly, Don Harvey, Carl Andre, Robert Bice, and Peter Hanson. Rudy Mate, director

● CHARLES B LANG, JR., "Phffft," with Judy Holliday, Jack Lemmon, Jack Carson, and Luella Gear Mark Robson, director.

● CHARLES LAWTON, JR, "The Long Grey Line," (Technicolor, CinemaScope) with Tyrone Power, Maureen O'Hara, Betsy Palmer, Robert Francis, Phil Carey, Bill Leslie, Donald Crisp, Sean McClory, and Harry Carey, Jr. John Ford, director

● HENRY FREULICH, "Bat Masterson, Bad Maa," (Technicolor) with George Montgomery, Nancy Gates, and James Griffith William Castle, director.

● CHARLES LANG, JR., "Joseph and His Brethren," (Technicolor, CinemaScope, Shooting in Egypt) William Dieterle, director

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● JOSEPH RUTTENBERG, "The Last Time I Saw Paris," (Color, wide-screen, shooting hack grounds temporarily in Paris) with Elizabeth Taylor, Van Johnson, Walter Pidgeon, Donna Reed, Eva Gabor, Kurt Kasznar, Roger Moore, and Shady Descher Richard Brooks, director.

● ROBERT PLANCK, "Athena" (Technicolor; wide-screen) with Jane Powell, Edmund Purdom, Debbie Reynolds, Vic Damone, and Louis Calhern, Joe Pasternak, director.

● PAUL C. VOGEL, "Green Fire," (Eastman color, wide-screea, shooting in Colombia) with Stewart Granger, Grace Kelly, Paul Douglas, John Ericson, Charlito and Murvyn Vye Andrew Marton, director.

● JOHN SEITZ, "Rogue Cop," (Wide-screen) with Robert Taylor, Janet Leigh, George Raft, Anne Francis, Steve Forrest, Robert Ellmstem, Olive Carey and Alan Hale, Jr Roy Rowland, director

PARAMOUNT

● LOYAL GRIGGS, "The Bridges At Toko-Ri," (Eastman Color, Wide Screen) with William Holden, Grace Kelly, Mickey Rooney, Frederic March, Charles McGraw, Robert Strauss, Kerko Awaji, Dick Shannon, Bill Bouchey, Mark Robson, director.

● WILLIAM DANIELS, "Strategic Air Command," (Technicolor, VistaVision; shooting at Tampa) with Jimmy Stewart, June Allyson, Frank Lovejoy, Barry Sullivan, Bruce Bennett, and Joy C Flippen Aathony Mann, director.

● LOYAL GRIGGS, "The Big Top," (Hal Wallis productioa Techaicolor, Vista-Vision) with Dean Martin, Jerry Lewis, Joanne Dru, Zsa Zsa Gabor, Wallace Ford, Nick Cravat and Gene Sheldoa Joseph Pevney, director

R.K.O

● JOHN ALTON, "Where the Wind Dies," (Technicolor, Superscope) with Cornel Wilde, Yvoane de Carlo, and John Dierkes Allan Dwan, director

20TH CENTURY-FOX

● JOE MACDONALD, "Broken Lance," (Technicolor CinemaScope) with Spencer Tracy, Koty Jurado, Robert Wagner, Jean Peters, Richard Widmark, Hugh O'Brien, Eduard Franz, E G Marshall, Carl Denton Reid and Earl Hollman. Edward Dmytrik, director

● LEON SHAMROY, "The Egyptian, (Technicolor; CinemaScope) with Edmund Purdom Jean Simmons, Victor Meture, Gene Tierney, Bella Darvi, Peter Ustinov, Judith Evelyn. Michael Curtiz, director

● LEO TOVER, "Untamed," (Technicolor, CinemaScope) shooting backgrounds in South Africa) Henry King, director.

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● IRVING GLASSBERG, "Francis Joins The WACs," with Donald O'Connar, Julia Adams, Chill Wills, Mamie Van Doren, and Allison Hayes. Arthur Lubin, director

● RUSSELL METTY, "The Tight Squeeze," with Sterling Hayden, Gloria Grahame, and Gene Barry Jerry Hopper, director.

● GEORGE ROBINSON, "Nevada Gold," (Technicolor, wide-screen) with Lex Barker, Mala Powers, Howard Duff, John McIntire, and William Demarest. Jesse Hibbs, director.

● MAURY GERTSMAN, "So This Is Paris," (Technicolor, wide-screen) with Tony Curtis, Gloria De Haven, Gene Nelson, Paul Gilbert, Mara Corday, Christiaae Martel aad Myrna Hansea Richard Quine, director.

● RUSSELL METTY, "Shadow Valley," (Technicolor, wide-screea) with Rory Calhoun, Colleea Miller, Walter Brennan, Nestor Paiva, Richard Carlson, director

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● SID HICKOX, "Battle Cry," (WarnerColor, CinemaScope) with Von Heflin, Aldo Ray, James Whitmore, Tab Hunter, Dorothy Malone, Allyia McLerie, William Campbell, and Gleon Denning Raoul Walsh, director.

● LEE GARMES and RUSSELL HARLAN, "Land of the Pharoahs," (WarnerColor, CinemaScope shooting in Egypt) with Jack Hawkins Howard Hawks, director

● HARRY STRADLING, "Helen of Troy," (WarnerColor, CinemaScope, shooting in Italy) with Rossana Podesta, Jacques Sernas, Sir Cedric Hardwicke, Torin Thatcher, Robert Douglas, Nora Swinburne and Eduardo Ciannelli Robert Wise, director

INDEPENDENT

● FRED GATELY, "The Bandit," (Josef Shaftel Prods.—Eastman color, SuperScope) with Arthur Kennedy, Betta St. John, and Eugene Iglesias Edgar Ulmer, director

● RAY JUNE, "This Is My Love," (Allan Dowling Pictures, RKO release) Eastman color, wide-screen) with Linda Darnell, Rich Jason, Dan Druyea, Faith Domergue, Hal Baylor, Mary Young, Jerry Mathers, aad Susie Mathers. Stuart Heisler, director.

● JACK CARDIFF, "The Barefoot Contessa," (Figaro Prods., Technicolor, shooting in Italy) with Humphrey Bogart, Ava Gardner, Edmund O'Brien, Valentina Cortesa, Marius Goring, and Bessie Love. Joseph L. Mankiewicz, producer director

● FRANK PLANER, "20,000 Leagues Uader The Sea," (Walt Disney Prod., Technicolor; CinemaScope) with Kirk Douglas, James Mason, and Peter Lorre. Richard Fleischer, director

● HAL ROSSON, "Maadbo," (Ponti De Laurentiis Prod for Paramount, shooting in Rome, Italy) with Silvano Mangano, Michael Rennie, Vittorrio Gassman, Shelly Winters, and Katherine Dunham, Robert Rossen, director.

● ERNEST LASZLO, "Vera Cruz," (Hecht-Lancaster Prod. for U-A, Technicolor, Wide-screen, shooting in Mexico) with Gary Cooper, Burt Lancaster, Mari Blanchard, Cesar Romero, Sarita Montiel, George Macready Robert Aldrich, director

INDEPENDENT

● Joe Biroc, "Case File FBI," (Eclipse Films) with Broderick Crawford, Ruth Roman, Martha Hyer, Marisa Pavan, Arnold Laven, director.

● Charles G Clarke, "Suddenly," (Robert Bassler Prods, United Artists release) with Frank Sinatra, Sterling Hayden, Nancy Gates, James Gleason and Kim Charney. Lewis Allen, director

TELEVISION

(The following directors of photography were active last month in photographing films for television in Hollywood, or were on contract to direct the photography of television films for the producers named.)

● Joseph Biroc, "The Family Next Door" series of 15-minute films for American National Studios, Inc

● Norbert Brodine, "Letter To Loretta" series of half-hour dramas for Lewisor Prods. —D P I., starring Loretta Young (Procter & Gamble), RKO Pathe studio

● Dan Clark, "Cisco Kid" series of half-hour western dramas; also "I Led Three Lives" series of half-hour dramas, starring Richard Carlson, for Ziv-TV Corp., California Studio.

● Edward Colman, "Dragnet" series of half-hour dramas, starring Jack Webb, for Mark VII Preds., Walt Disney Studio (Chesterfield.)

● Robert deGrasse, "Make Room For Daddy" series of half-hour comedies starring Danny Thomas for Marterto Preds., Inc., D P I., Motion Picture Center. (ABC.)

● George Diskant, "Four Star Playhouse" series of half hour dramas, featuring various stars, for Four Star Productions, RKO-Pathe Studio. (Singer Sewing Machines.)

● Karl Freund, "I Love Lucy" series of half-hour comedies starring Lucille Ball and Desi Arnaz, for Desilu Productions, (Philip Morris) also "Our Miss Brooks" series of half hour comedies, starring Eve Arden, also for Desilu Productions, (General Foods) at Motion Picture Center.

● Benjamin Kline, "Fireside Theatre" series of half hour dramas for Frank Wisbar Prods., Inc., at American National Studios (Procter & Gamble).

● Jack MacKenzie, "Public Defender" series of half hour films for CBS, starring Reed Hadley. Shooting at Republic Studios.

● Alfred L. Gilks, "Halls of Ivy," series of half hour dramas starring Ronald Colman and Benita Hume for Hall Prods., Inc., at Motion Picture Center

● William Mellor, "Adventures of Ozzie and Harriet" series of half-hour comedy dramas starring Ozzie Nelson and Harriet Hilliard for Stage Five Prods., Inc., General Service Studios. (ABC).

● Virgil Miller, "You Bet Your Life," weekly half-hour audience participation shows, featuring Groucho Marx, for Filmcraft Prods., NBC Studios (DeSota-Plymouth)

● Hal Mohr, "The Joan Davis Show" series of half hour comedy-dramas starring Joan Davis for Joan Davis Enterprises, General Service Studios.(NBC).

● Nick Musuraca, "The Lone Wolf," series of half hour dramas for Gross Krasne, Inc., at California Studios.

● Kenneth Peach, "Mr. and Mrs. North" series of half-hour dramas starring Barbara Brittan and Richard Denning for John W Loveton Productions, Samuel Goldwyn Studios. (Revlon, and Congoleum Nairn). Also "Topper" series of half-hour films, starring Anne Jeffreys, Robert Sterling, Leo G. Carroll, and Lee Patrick for Loveton-Schubert Prods., at Samuel Goldwyn Studios. (Camel Cigarettes).

● Robert Pittack, "Private Secretary" series of half-hour comedy dramas starring Ann Sothern and Don Porter, (Lucky Strike).

● John L. Russell, Jr., "Joe Palooka," series of half-hour comedy dramas starring Joe Kirkwood and Cathy Downs at Republic.

● Mack Stengler, "Life With Elizabeth" series of half hour dramas, also "The Liberace Show," half-hour musical film series for Snader Telescriptions Corp., also "Florian Zabach Show," series of half hour films.

● Harold Stine, "Cavalcade of America" series of half-hour dramas for Jack Denove Prods., Inc., Samuel Goldwyn Studios. (Du-Pont)

● Walter Strenge "My Little Margie" series of half-hour comedies, starring Gale Storm and Charles Farrell (Scott Paper Co.); also "Rocky Jones—Space Ranger" series of half hour science-fiction dramas starring Richard Crane and Sally Mansfield (UTP); also "Waterfront" series of half hour dramas starring Preston Foster and Lois Moran (UTP) at Hal Roach Studios

● Phil Tannura, "The Burns and Allen Show" series of half-hour comedies starring George Burns and Gracie Allen, for McCadden Corp, General Service Studios. (Carnation Milk and Goodrich).

● James Van Trees, "For The Defense," new series of dramatic films for Sam Bischoff, starring Edward G Robinson.

● Lester White, "Adventures of Rin Tin Tin," series of half-hour dramas starring Lee Aaker, James Brown and Rin Tin Tin for Screen Gems.

THE ROLE OF LIGHT

(Continued from Page 257)

illuminants; so it is better to use the same unit and alter the diffusing media and the beam concentration rather than substitute a light unit of another type The same applies to the "hard," arc lamps, which are, however, extremely useful in photographing dead, heavy blacks, such as formal evening dress Here the bluer light of the arc reveals more detail in the black masses than does the more easily absorbed incandescent light.

Similarly, it is by far the best practice, when working on a sequence in which a definite source-lighting has been established, to adhere closely to this source-light pattern throughout, substituting, perhaps, smaller units, greater diffusion, or less concentrated beams of light in the closer shots, rather than altering the source-pattern and considering the close shots as more or less independent of the basic long-shot.

These observations, however, are purely elementary and have only a rudimentary bearing on the discussion. The

(Continued on Page 262)

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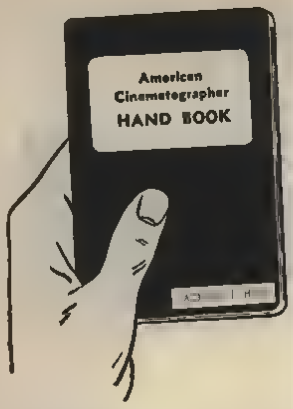

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Business Film Production

"Proven Formulas for Low-Cost Business Films" is title of booklet available from Telefilm, Inc., 6039 Hollywood Blvd, Hollywood 28, Calif, which outlines the basic production steps in making a business film. All of the services described are available through Telefilm

Lighting Equipment

A combination equipment catalogue and technical information bulletin is the 30-page booklet, "Lighting Equipment for Motion Pictures and Television" issued by Schoen & Crowe, 403 West 47th St, New York, N.Y. Illustrated and described are most of the principal lighting units used in motion picture set lighting, and which are distributed by the company.

An important feature is the section given over to wiring diagrams for 3 and 4-wire services, with specifications for the required cables and accessories required.

Equipment Catalogue

A 28-page catalogue that makes it easy for anyone to select the right type motion picture lighting and camera equipment, dollies, lenses, etc., has been published by National Cine Equipment, Inc, 209 West 48th St., New York 36, N.Y. Augmenting the pages of equipment descriptions is an extensive price list of equipment rentals, in which the company specializes

Astro Lenses

For those who want information on the new Astro long distance telephoto lenses for motion picture cameras, Ercona Camera Corporation, 527 Fifth Ave., New York 17, N.Y., has available Astro catalog No. 5-A containing technical data and prices, plus reprints of a comprehensive article describing the lens.

Film Lab Rates

Prices and complete descriptions of all the services offered amateur and professional film producers by the George W. Colburn Laboratory, Inc., 164 No Wacker Drive, Chicago 6, Ill, is contained in the latest catalog offered by the company. Within its pages also is much valuable information and advice regarding the correct procedures to follow and processes to use, such as answer and release prints, color masters, dupe negatives, etc Also quoted are prices for such services as Vacuumating, edge numbering, film cleaning, renovating and lacquering, sound striping, etc

Set Lighting Equipment

One of the most complete catalogues of motion picture lighting equipment yet compiled is Catalogue C available from Mole Richardson Company, 937 No Sycamore Ave., Hollywood 38, Calif.

In addition to illustrating and describing extensively the many items of M-R equipment the company manufactures, catalog contains numerous photos showing actual use of equipment in interesting setups on the sound stages of major motion picture studios, industrial film producers, and TV film makers

Other sections are devoted to such valuable data as "Power Distribution," "Lighting for Color Photography," and "Illumination Tables" for spot and flood lamps

Title and Effects Data

Both professional and amateur producers of 16mm films will find much of interest in the booklet "Film Titler and Special Effects Kit" available from Paillard Products, Inc, 100 Sixth Ave, New York 13, N.Y. Illustrated and described is the versatile Bolex Titler and its method of use in the production of professional-like titles and special cinematic effects A timely feature is the section devoted to making TV spot announcements.

Lighting Equipment

"Let There Be Light With ColorTran" is title of 12-page combination catalog and information booklet offered makers of motion picture films by The Camera Mart, Inc., 1845 Broadway, New York 23, N.Y.

THE LITERATURE described above contains a wealth of valuable data for the cinematographer and others in the film industry. Unless otherwise indicated, copies are free. Requests should be addressed directly to the company named — not to American Cinematographer.

— EDITOR

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THE ROLE OF LIGHT IN CREATING MOOD

(Continued from Page 269)

real art of set lighting for mood and tempo must depend primarily upon the individual cinematographer's artistic sense, and upon his ability to visualize in terms of lighting.

Since the majority of studio cinematographers have developed this skill to a marked degree, it would, I think, be of incalculable benefit to the industry if more studio directors and producers made it a rule to discuss each production with the cinematographer during its preparatory stages. Having ample time to familiarize himself with the complete script, and a thorough understanding with the producer and director on the lighting and camera problems well in advance of starting actual production results in a better coordinated production The mechanical details involved in a production—while vastly important—are actually secondary to the importance of visualizing the artistic treatment of the production through proper lighting and photographic approach.

A vital phase of this, incidentally, is the coordination of this treatment with the style concepts of the director Given the same script and physical production, two directors might easily turn out two radically different versions—each of which would demand basically different photographic treatment.

Cinematographers today try to visualize every angle, every phase of lighting before shooting starts. Thus, just before each scene is actually filmed, they will have a definite mental plan of the technical steps that must be followed so that the lighting will not only be in tune with the dramatic mood and tempo of the action, but will bring out the fundamental traits of each character.

Most of the concepts set forth here can be carried out in the personal lighting of the players, while—like a musical undertone—the lighting of the settings synchronizes with the dramatic tempo of the action. Where the action moves at a dramatically swift pace the set lighting can be of relatively high key, where it grows melodramatic, there can be increased brilliance in the general lighting. Where the action moves at a slower tempo, the lighting can strike a lower key.

Often the spirit of the period can likewise find much expression in the lighting The buildings of the time may have been built for defense, rather than comfort, accordingly, the only illumination within them was from torches and candles, aided in the day light hours by thin shafts of sunlight filtering through tall, narrow windows To be historically correct in lighting such sets, the illumination must reproduce in a great measure this known condition—and the photographic effects so produced will convey a perfect visual impression of the rough hardihood of the age. With this background as a guide, there would be unusual opportunity for true dramatic cinematography and lighting.

To summarize, the cinematographer —using light artistically and imaginatively—can create and sustain moods in a production that otherwise could not be introduced with the same effectiveness through dialogue, characterization or direction. In the final analysis, the impression of mood is generally more of visual than of aural origin Here, then, is a vast area in which the cinematographer's artistry and initiative can function to contribute substantially to the success of a motion picture

DOLLY TRACKS

(Continued from Page 232)

same time leaves more space between the tracks for the operator to walk.

In laying down the tracks, it is important that they be set at the proper distance and uniformly so the full length of the tracks, that the dolly will glide freely up and down the channels without binding. When properly located, the tracks should be firmly attached to the floor at each end with strips of masking tape.

Surprisingly enough, the tracks will have little tendency to shift at the ends if properly placed; hence, the use of masking tape to secure them will prove quite sufficient.

Where it is desired to use the tracks out of doors on rough ground, it is advisable to mount them on lengths of wooden two-by-fours This will give the tracks sufficient "body" to enable them to support the dolly on uneven ground.

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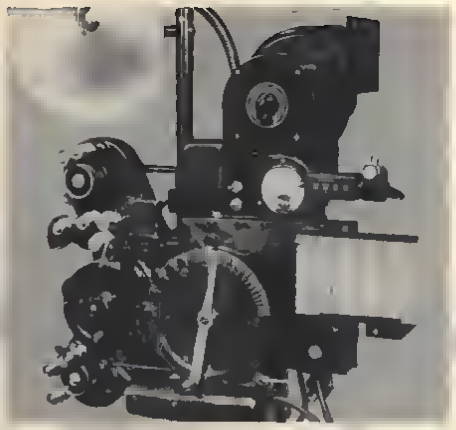

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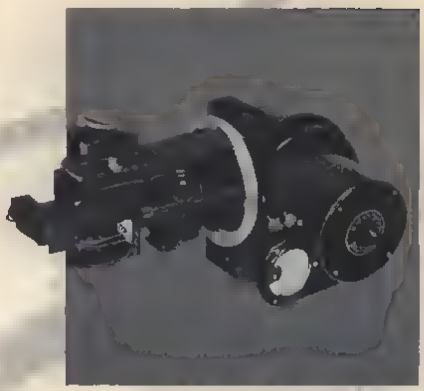

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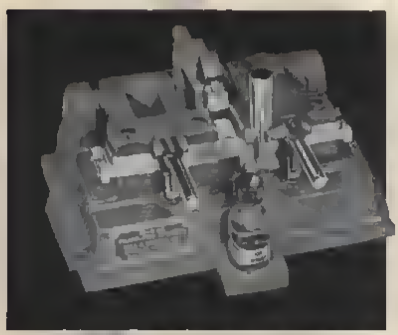

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